

100 MOST BEAUTIFUL SONGS EVER

— ♪ FOR FINGERPICKING GUITAR ♪ —

100 FAVORITES FOR SOLO GUITAR ARRANGED IN STANDARD NOTATION AND TABLATURE INCLUDING:

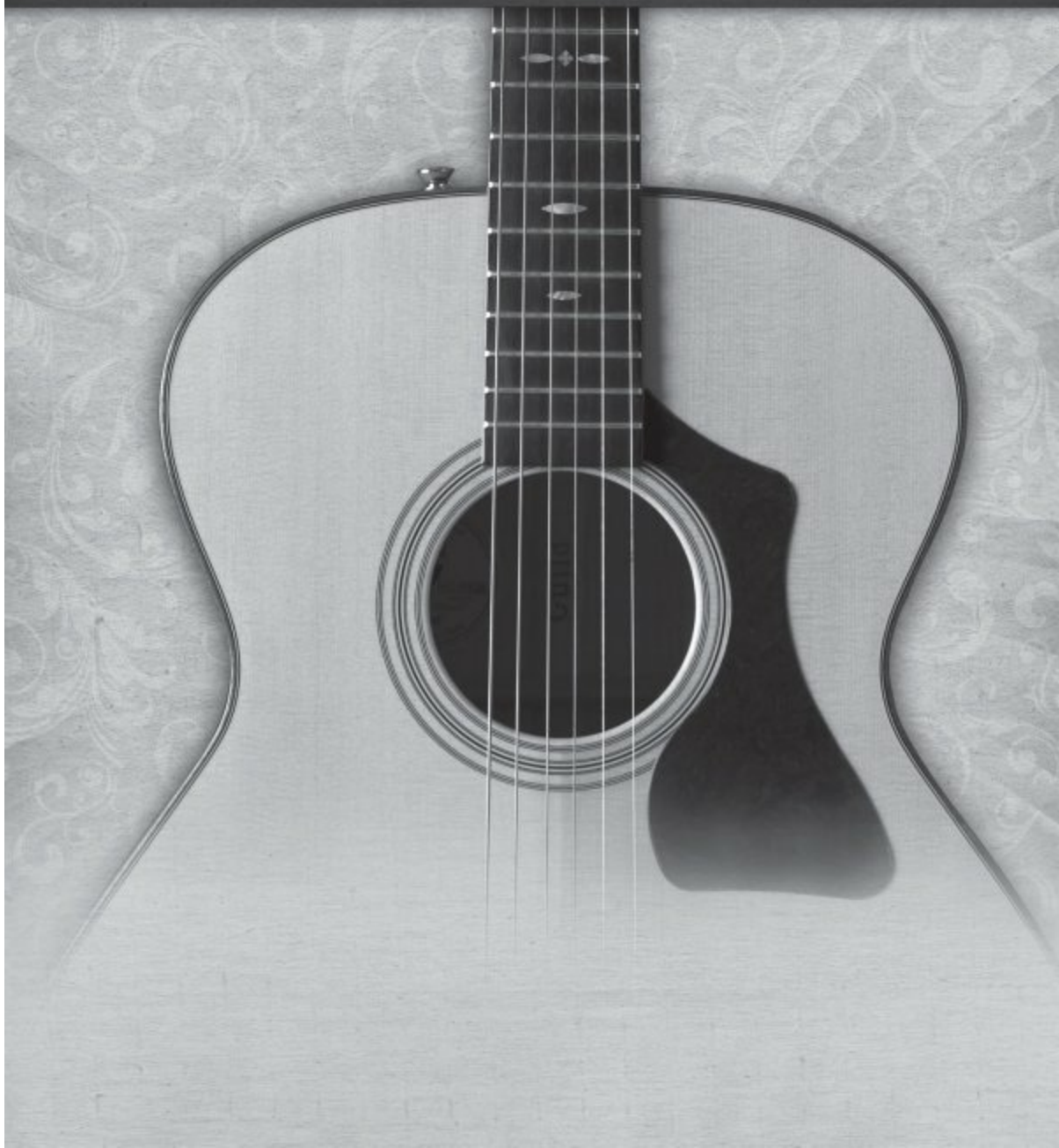
CAN'T HELP FALLING IN LOVE • FAITHFULLY • I WILL ALWAYS LOVE YOU
KILLING ME SOFTLY WITH HIS SONG • STARDUST • WOMAN • YOU RAISE ME UP



HAL•LEONARD®

100 MOST BEAUTIFUL SONGS EVER

— ♪ FOR FINGERPICKING GUITAR ♪ —



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AFTER THE LOVE HAS GONE
EARTH, WIND & FIRE

AGAINST ALL ODDS
(TAKE A LOOK AT ME NOW)
PHIL COLLINS

ALL BY MYSELF
ERIC CARMEN

ALMOST PARADISE
ANN WILSON & MIKE RENO

AND I LOVE YOU SO
DON MCLEAN

ANGEL
SARAH MCLACHLAN

ANNIE'S SONG
JOHN DENVER

BELIEVE
JOSH GROBAN

BEST OF MY LOVE
THE EAGLES

BLESS THE BROKEN ROAD
RASCAL FLATTS

CAN'T HELP FALLING IN LOVE
ELVIS PRESLEY

CANDLE IN THE WIND
ELTON JOHN

CHANCES ARE
JOHNNY MATHIS

CHERISH
THE ASSOCIATION

(THEY LONG TO BE) CLOSE TO YOU
THE CARPENTERS

THE COLOUR OF MY LOVE
CELINE DION

CRIMSON AND CLOVER
TOMMY JAMES & THE SHONDELLS

DANCE WITH MY FATHER
LUTHER VANDROSS

DON'T KNOW WHY
NORAH JONES

DON'T LET THE SUN GO DOWN ON ME
ELTON JOHN

(EVERYTHING I DO) I DO IT FOR YOU
BRYAN ADAMS

FAITHFULLY
JOURNEY

FALLING IN LOVE WITH LOVE
VARIOUS ARTISTS

FEELINGS (¿DIME?)
MORRIS ALBERT

THE FIRST CUT IS THE DEEPEST
ROD STEWART

THE FIRST TIME EVER I SAW YOUR FACE
ROBERTA FLACK

FOR ALL WE KNOW
THE CARPENTERS

FOR YOUR PRECIOUS LOVE
JERRY BUTLER & THE IMPRESSIONS

GOD ONLY KNOWS
THE BEACH BOYS

HALLELUJAH
JEFF BUCKLEY

HAVE A LITTLE FAITH IN ME
JOHN HIATT

HAVE I TOLD YOU LATELY
ROD STEWART

**HAVE YOU EVER REALLY LOVED
A WOMAN?**
BRYAN ADAMS

HELLO
LIONEL RICHIE

HERE, THERE AND EVERYWHERE
THE BEATLES

HERO
MARIAH CAREY

HOW DEEP IS YOUR LOVE
BEE GEES

I BELIEVE I CAN FLY
R. KELLY

I HOPE YOU DANCE
LEE ANN WOMACK WITH SONS OF THE DESERT

I SAY A LITTLE PRAYER
DIONNE WARWICK

I WILL ALWAYS LOVE YOU
DOLLY PARTON

I WILL REMEMBER YOU
SARAH MCLACHLAN

I WILL WAIT FOR YOU
LINDA EDER

I'LL BE THERE
THE JACKSON 5

I'LL FOLLOW THE SUN
THE BEATLES

I'LL HAVE TO SAY I LOVE YOU IN A SONG
JIM CROCE

IF
BREAD

IF YOU LEAVE ME NOW
CHICAGO

IT MUST HAVE BEEN LOVE
ROXETTE

JUST ONCE
QUINCY JONES FEATURING JAMES INGRAM

KEEP ON LOVING YOU
REO SPEEDWAGON

KILLING ME SOFTLY WITH HIS SONG
ROBERTA FLACK

LADY IN RED
CHRIS DEBURGH

LET IT BE ME (JE T'APPARTIENS)
EVERLY BROTHERS

THE LONG AND WINDING ROAD
THE BEATLES

LOVER, YOU SHOULD'VE COME OVER
JEFF BUCKLEY

MAN IN THE MIRROR
MICHAEL JACKSON

MEMORY
BARBRA STREISAND

MOON RIVER
ANDY WILLIAMS

MORE (TI GUARDERÒ NEL CUORE)
KAI WINDING

MORNING HAS BROKEN
CAT STEVENS

MY FUNNY VALENTINE
VARIOUS ARTISTS

NUAGES
DJANGO REINHARDT

ON THE WINGS OF LOVE

JEFFREY OSBORNE

ONLY YOU (AND YOU ALONE)

THE PLATTERS

THE POWER OF LOVE

CELINE DION

REASON TO BELIEVE

ROD STEWART

RIBBON IN THE SKY

STEVIE WONDER

SAILING

CHRISTOPHER CROSS

SAVE THE BEST FOR LAST

VANESSA WILLIAMS

SMOKE GETS IN YOUR EYES

THE PLATTERS

SOMEONE LIKE YOU

VAN MORRISON

THE SONG IS YOU

FRANK SINATRA

SPANISH EYES

AL MARTINO

STARDUST

NAT KING COLE

STRANGERS IN THE NIGHT

FRANK SINATRA

SUNNY

BOBBY HEBB

TEARS IN HEAVEN

ERIC CLAPTON

TENDERLY

ROSEMARY CLOONEY

THROUGH THE YEARS

KENNY ROGERS

TILL THERE WAS YOU

BARBARA COOK

TIME AFTER TIME

CYNDI LAUPER

A TIME FOR US (LOVE THEME)

ANDY WILLIAMS

TIME TO SAY GOODBYE

SARAH BRIGHTMAN

UP WHERE WE BELONG

JOE COCKER & JENNIFER WARNES

WE'VE GOT TONIGHT

BOB SEGER

WHAT A WONDERFUL WORLD

LOUIS ARMSTRONG

WHAT ABOUT LOVE?

HEART

WHAT THE WORLD NEEDS NOW IS LOVE

JACKIE DESHANNON

WHEN I NEED YOU

LEO SAYER

WHEN WE DANCE

STING

A WHOLE NEW WORLD (ALADDIN'S THEME)

PEABO BRYSON & REGINA BELLE

WOMAN

JOHN LENNON

YOU ARE NOT ALONE

MICHAEL JACKSON

YOU ARE SO BEAUTIFUL

JOE COCKER

YOU BELONG TO ME
CARLY SIMON

YOU LIGHT UP MY LIFE
DEBBY BOONE

YOU RAISE ME UP
JOSH GROBAN

YOU'RE STILL THE ONE
SHANIA TWAIN

YOU'RE THE INSPIRATION
CHICAGO

After the Love Has Gone

Words and Music by David Foster, Jay Graydon and Bill Champlin

Verse

Slow, in 2

B Bmaj7 Em9

1. For a while, _____ to love was all _____ we could do. _____
_____ to love each oth - er with all _____

B Bmaj7 B G#m7

_____ We were young and we knew, _____ and our eyes _____ were a - live, _____
_____ we would ev - er need. _____ Love was strong _____ for so long, _____

Emaj7 A F#sus4 F#

_____ deep in - side _____ we knew _____ our love _____ was true. _____ For a while, _____
_____ nev - er knew _____ that what _____ was wrong, _____ ba - by, _____ was - n't right. _____

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B Bmaj7 Em9 B C#m7 Dm7

we paid no mind to the past, we
We tried to find what we had 'til

CII-----

CII CIII

B G#m7 E6

knew love would last. Ev - 'ry night some - thin' right
sad - ness was all we shared. We were scared would in -
this af -

CIV-----

F#sus4 F# Pre-Chorus E Eadd9

vite us to be - gin the dance. Some - thin' hap - pened a - long
fair would lead our love in two. Some - thin' hap - pened a - long

CII-----

Play 2nd time only

B G#m7 C#m7 Bmaj7 F9#11

the way; what used to be hap - py was sad, _
the way; yes - ter - day was all we had, _

E Eadd9 B G#m7 C#m7

Some - thin' hap-pened a - long the way; what used to be hap - py is sad, _

Bmaj7 Ebmaj7/F Bbmaj7 F Dm7

Some - thin' hap-pened a - long the way, and

CI-----

Gm7 Fmaj7

yes - ter - day was all we had. And

CIII-

Chorus

F#m7 Bm11 Em7

oh, af - ter the love has gone,

CII-

A13sus4 A7 Dm7/F G# G11

how could you lead me on, and not let me stay a -

Cmaj9 Dm7 Em7 F#m7 Bm11

round? Oh, _____ af - ter the love _ has gone, _

3 4 2 3 3 3 4 2 3 3 1 2 0 0 2 2 2 2 2 0 0 0 3 4 0

Em7 A13sus4 A7 Dm7/F G5 G11

— what used to be right _ is wrong. _ Can love that's lost _ be

0 2 0 2 0 0 3 2 2 2 0 0 3 0 2 1 2 0 2 1 0 0 3 1 2 3

1. 2.

Cmaj9 C9sus4 F#7sus4 F#7 Cmaj9 Dm7 Em7

found? 2. For a while _ found? Oh, _____

5/6CIII- CH-

3 4 2 3 3 3 2 2 2 2 2 2 2 4 4 3 4 3 3 3 1 2 0 3 0 0

Outro

Fmaj7 Gm7 Am7 Bm7/F# Bm7 Em11

Oh, af - ter the love ___ has

1/3CIII

*T=Thumb on 6th string

Am9 D13sus4 D7 F#m7

gone, what used to be right ___ is wrong. Can

1/2CV CII

C13 C9 Fmaj7

love that's lost ___ be found? ___

5/6CIII

Against All Odds

(Take a Look At Me Now)

from AGAINST ALL ODDS

Words and Music by Phil Collins

Intro
Moderately, in 2

Dm G Dm G

mf

TAB

3 1 0 5 3 3 1 0 3 0 3

Verse
Am Bm C Dm7

1. How can I just let you walk a-way, just let you leave with-out a trace, when I

2 2 2 2 2 0 0 2 0 0 2 0 3 0 3 1 3 0 2 1 2 0 2 3 0

F G Em Am

stand here tak-ing ev-'ry breath with you? Ooh, You're the

1 0 3 1 2 3 0 0 0 3 0 2 0 2 0 3 0 1 2 2 2 2 3 0

Dm7 G

on - ly one who real - ly knew me at all, _____

1 1 3 2 1 1 1 2 0 3 2 0 3 0 0 3 3 3

Verse

Am Bm C Dm7

2. How can you just walk _ a - way _ from me, when all I can do is watch you leave? _ 'Cause we've

3. See additional lyrics

2 2 2 2 2 0 0 2 0 0 0 3 0 3 3 3 3 0 3 0 2 3 2 0 2 3 0

F G Em Am

share the laugh - ter and _ the pain, _ and e - ven shared _ the tears, _ You're the

1 0 3 1 2 3 0 0 0 0 3 0 0 2 0 2 1 2 2 2 3 0

Dm7 Gsus4 G

on - ly one who real - ly knew me at all, _ So take a look at me now, _

1 1 3 2 1 1 1 2 0 3 2 0 0 1 0 0 1 0 0 0 3 0 3 1 1

Chorus

C **D/F#**

well, there's just an emp-ty space, _____ and there's noth-in'

Am7 **F** **Dm** **G**

left here to re-mind me, just the mem-'ry of your face. { Ooh, take a look at me now, -
Now, take a look at me now, -

C **D/F#**

well, there's just an emp-ty space, _____ and you com-in' back -
'cause there's just an emp-ty space, _____ but to wait -

Am7 **F** **Dm7**

_____ to me is a- gainst the odds, _____ and that's what _____ I've got to face. _____
_____ for you is all I can do, and that's what _____ I've got to face. _____

1. G

Gsus4

3. 1

2. Chorus

G C D/F#

Take a good look at me now, 'cause I'll still be stand-ing here.

Am7 F Dm7

And you com-in' back to me is a - gainst all odds, it's the chance I've got to take.

Gsus4

G

Outro

Dm

G

Dm

G

Dm7

Csus2
rit.

G/B

F

G

Take a look at me now.

Additional Lyrics

3. I wish I could just make you turn around,
Turn around and see me cry.
There's so much I need to say to you,
So many reasons why.
You're the only one who really knew me at all.

All by Myself

Music by Sergei Rachmaninoff

Words and Additional Music by Eric Carmen

Intro
Slow
G5

mf

TAB

Verse
G

G Cm(maj7) G

1., 4. When I was young, — I nev - er need - ed an - y - one,
2. Liv - in' a - lone, — I think of all the friends — I've known.
3. See additional lyrics

2/3C1-----

D/F# E7 Am Cm

and mak - in' love was just — for fun. Those days — are gone. —
But when I dial the tel - e - phone no - bod - y's home. —

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1. G C⁷ D7 2. G7 E7 A7 Am7^b5 D7/F[#]

3 0 0 0 4 2 4 4 5 3 3 0 0 0 1 3 1 2 0 1 2 0 0 0 2 0 2

Chorus
G Bm

All by _____ my - self, _____ don't wan - na be

1 0 3 5 7 0 0 3 5 3 4 4 0 0 1 3 2 4 4 2 0

F6 E7sus4 E7 Am F[#]7 D7

all by _____ my - self an - y - more.

1 3 0 4 5 7 0 6 1 2 2 1 0 2 1 0 2

G Bm

All by my self, don't wan - na live

To Coda Φ D.S. al Coda (take repeat)

F6 E7sus4 E7 Am D7/F#

all by my self an - y - more.

Φ Coda

Am D7/F# rit. G

self an - y - more.

Additional Lyrics

3. Hard to be sure,
Sometimes I feel so insecure,
And love so distant and obscure
Remains a cure.

Almost Paradise

Love Theme from the Paramount Motion Picture FOOTLOOSE

Words by Dean Pitchford

Music by Eric Carmen

Intro

Moderately

Chords: Gsus2 G D/E Em Gsus2 G D/E Em D/C C/D 1/2CH7

mp

TAB

Verse

Chords: G D/F# Em D

1. I thought that dreams _ be - longed _ to oth - er men, 'cause
2. See additional lyrics

Chords: C Gadd9/B G/B A9(no3rd) A/C# D

each time I _ got close, they'd fall a - part _ a - gain. _

G D/F# Em D

I feared my heart _ would beat in _ se - cre - cy. I

C G/B C G G/B

faced the nights _ a - lone. _ Oh, how could I _ have known that

C G/D B/D# Em G/D C C/D D

all my life _ I on - ly need - ed you? Oh, _ al - most

Chorus

Gsus1 G D/E Em7 D/C Em D/E

par - a - dise. — We're knock-ing on — heav - en's door. — Al - most

The first system of the chorus features a vocal line with the lyrics "par - a - dise. — We're knock-ing on — heav - en's door. — Al - most". The guitar line is in G major, with chords Gsus1, G, D/E, Em7, D/C, Em, and D/E. The bass line is in G major, with fret numbers 8, 10, 7, 7, 0, 0, 0, 0, 7, 8, 7, 5, 0, 5, 7, 7, 5, 3, 5, 0, 0, 0, 0, 0, 0, 0.

Gsus1 G D/G G G/D D/E Em Em/D

par - a - dise. — How could we ask — for — more? I


The second system of the chorus features a vocal line with the lyrics "par - a - dise. — How could we ask — for — more? I". The guitar line is in G major, with chords Gsus1, G, D/G, G, G/D, D/E, Em, and Em/D. The bass line is in G major, with fret numbers 8, 10, 7, 7, 0, 0, 0, 0, 5, 7, 3, 0, 0, 5, 5, 5, 7, 3, 3, 0, 2, 0, 0, 0.

C Am Cadd9 D7/F#

swear that I — can see — for - ev - er in your — eyes.


The third system of the chorus features a vocal line with the lyrics "swear that I — can see — for - ev - er in your — eyes.". The guitar line is in G major, with chords C, Am, Cadd9, and D7/F#. The bass line is in G major, with fret numbers 2, 0, 0, 3, 0, 3, 1, 0, 3, 0, 3, 1, 0, 2, 1, 3, 2, 0, 2.

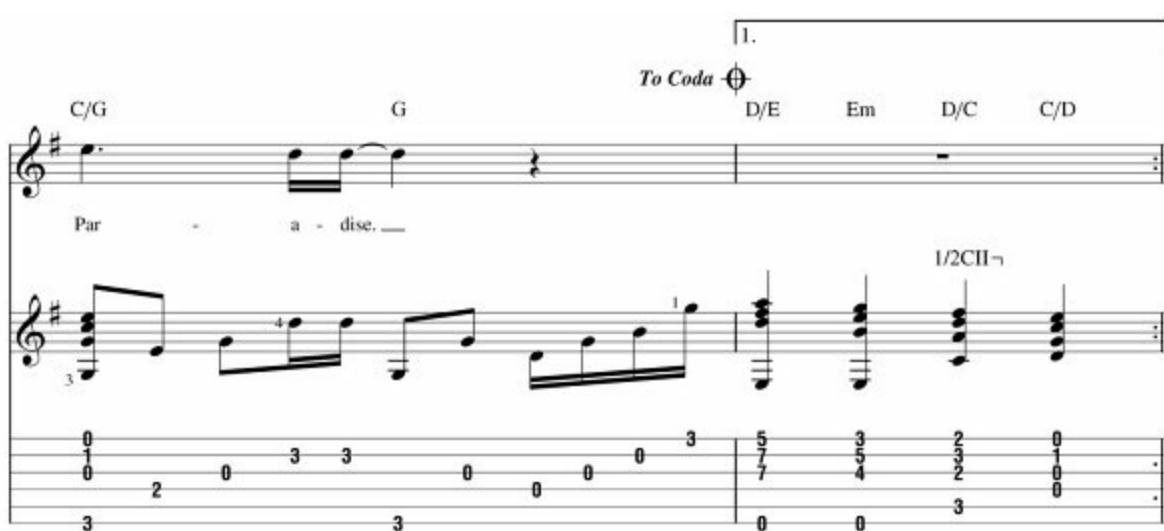
1.

To Coda 

C/G G D/E Em D/C C/D

Par - a - dise, ____

1/2CII 



0 1 0 2 0 3 3 0 0 0 0 3 5 3 2 0
0 0 0 0 0 0 7 7 5 3 1
3 3 3 0 0 0 0 4 2 0 0

2.

Bridge

Gsus| G Eb

And in your arms, ____ sal - va - tion's

2/3CI 



8 8 7 0 0 0 1 3 1 1 4 3
10 10 8 0 0 0 3 4 3 3 1 3
0 0 0 0 0 3 1 1 1 1 1 3

C Eb

not so far a - way, ____ It's get - ting clos - er;

2/3CI 



1 0 0 3 0 3 1 4 1 3 3 3
3 3 0 3 3 0 1 3 3 1 3 3
3 3 3 3 3 0 1 1 1 1 1 3

D.S. al Coda **⊕ Coda**

C/D D C/D D D/E Em D/C C/D

clos - er ev - 'ry day. — Al - most

1/2CII ~

C/G G D/E Em C D

Par - a - dise. —

C/G G *rit.* Gadd9

Par - a - dise. —

rit.

Additional Lyrics

2. It seems like perfect love's so hard to find.
 I'd almost given up. You must have read my mind.
 And all these dreams I saved for a rainy day,
 They're finally coming true.
 I'll share them all with you,
 'Cause now we hold the future in our hands.

And I Love You So

Words and Music by Don McLean

Intro
Moderately

1. 2.

G G6 G G6 G

1. And I love you

mf

Verse

Am Am7 G G/F#

so, the peo - ple ask me how,

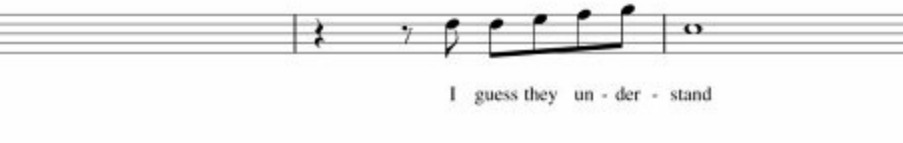
2. See additional lyrics

Em Em7 Am7 C D7

how I've lived till now; I tell them I don't

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G/B G Am



know, I guess they un - der - stand

Am7 G G/F# Em

how lone - ly life has been, but life be - gan a -

0 1 0 1 3 0 2 | 0 0 0 0 0 0 | 0 2 0 1 3 0

3 3 2 0 0

Am7 C D7 G G6 G

gain, the day you took my hand. _____ And



1 0 1 0 1 0
0 2 0 0

3 2 0 0 2 0

0 0 0 2 0 2

3 3 3 0 0 3

3 3

Chorus

G G+ Am7

yes, I know how lone - ly } life can be, _____
 love - less }

2/3CV-----

D7

the sha-dows fol - low me, and the

2/3CV-----

G Cadd9 G G/F# Em

night won't set me free. _____ But I don't

Am Am7

let the eve - ning get } me down,
bring }

2/3CV

D7 G G6

now _____ that you're a - round me. _____

2/3CV

1. 2. Outro-Verse Am

G G

_____ 2. And you love me, _____ 3. And I love you so,

Am7 G G/F# Em Em7

the peo - ple ask me how, how I've lived till

Am7 Cmaj7 D6/F# D/F#

now; I tell them _ I don't know. _

G G6 G G6 Am G C Cm G

rit.

Additional lyrics

2. And you love me, too;
Your thoughts are just for me.
You set my spirit free;
I'm happy that you do.
The book of life is brief,
And once a page is read,
All but love is dead,
That is my belief.

Angel

Words and Music by Sarah McLachlan

♩ Verse

Moderately

Gmaj7 Em7

1. Spend all your time wait - ing for that
2. See additional lyrics

mf

G D Bm7

sec - ond chance, _ for a break that would make it o - kay. _

A Em7

_ There's al - ways some _ rea - son to feel _

G Gadd9 D Bm7

not good e - nough, and it's hard at the end ____ of the day. _

A A6 Em7

____ I need some dis - trac - tion, oh, ____

1/2CII-----

Gadd9 G D Bm7

beau - ti - ful re - lease. ____ Mem - o - ries seep from my ____

A Em

veins. Let me be empty, oh, and

G D Bm11

weightless and maybe I'll find some peace to night

Chorus
A D D6

in the arms of the an-

D F#m

- gel. Fly a - way _____ from here, _

1/2CII

_____ from the dark, cold, _____ ho -

1/2CII

D Bm7

tel room, and _____ the end - less - ness _____ that you fear. _

A D

— You are — pulled from — the

F#m

wreck - age of your si - lent — rev - er - ie. —

1/2CII —

G Gadd4

— You're in the arms of — the

G G/B A7/C# D Bm

an - gel. May you find _____

To Coda

A D

_____ some com - fort _____ here.

Gadd9 G D

G Gmaj7 D.S. al Coda

2. So tired of _____ the

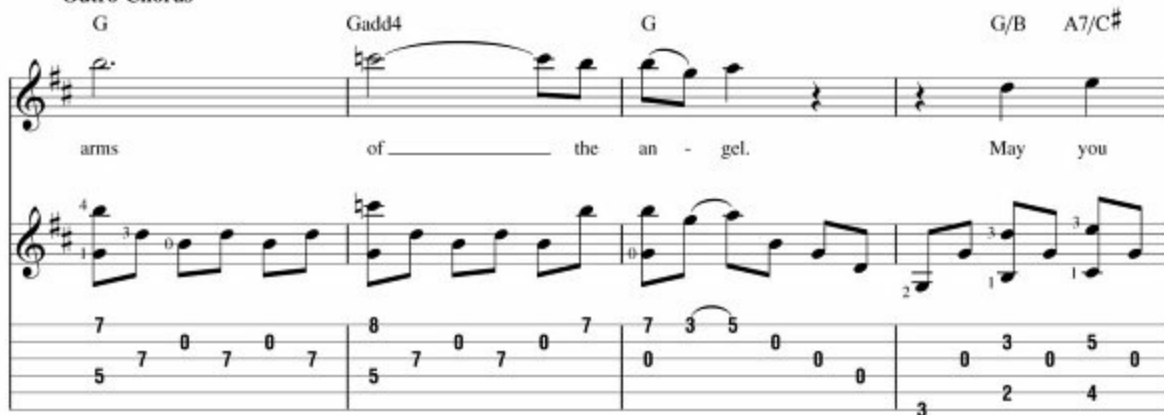
Coda

You're in the

Outro-Chorus

G Gadd4 G G/B A7/C#

arms of _____ the an - gel. May you



D Bm7 A

find _____ some com - fort _____



D Gadd9 D rit.

_____ here. _____



Additional lyrics

2. So tired of the straight line,
And everywhere you turn
There's vultures and thieves at your back.
The storm keeps on twisting.
Keep on building the lies
That you make up for all that you lack.
It don't make no difference
Escaping one last time.
It's easier to believe
In this sweet madness;
Oh, this glorious sadness
That brings me to my knees...

Can't Help Falling in Love

from the Paramount Picture BLUE HAWAII

Words and Music by George David Weiss, Hugo Peretti and Luigi Creatore

Intro
Moderately slow
mf

F G Am Dm C G C

TAB

Verse
C Em Am Dm C G

1. Wise men say on - ly fools rush in, but
2. Shall I stay? Would it be a sin, if

F G Am Dm C G C

I can't help fall - ing in love with you.
I can't help fall - ing in love with you?

TAB

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Bridge

Em B7 Em B7 Em B7

Like a riv - er flows sure - ly to the sea; dar - ling, so it goes.

2/3CIV ----- 2/3CIV ----- 2/3CIV -----

Verse

Em A7 Dm G7 C Em

Some things — are meant to be. 3., 4. Take my

Am Dm C G

hand, take my whole life too, for

1.

F G Am Dm C G C

I can't help fall - ing in love with you.

2 0 0 0 1 0 3 0 0 1 0 3 0 0 1 0 3

1 3 3 3 0 0 0 0 2 2 2 0 3 2 2 3

2. **Outro**

C F G Am Dm

you. For I can't help fall - ing in

1 0 0 0 2 0 3 0 1 0 3 0 0 1 0 3

3 2 2 3 1 3 3 3 0 0 0 0 2 2 2 0

C G C

love with you. _____

0 1 0 0 1 0 3 0 0 0 0 0 0 1 0 3 1 0 3

3 3 2 0 0 3 0 0 0 3 2 2 3 2 3

Annie's Song

Words and Music by John Denver

Intro
Moderately

G Gsus4 G

1. You fill up my

mf

TAB

Verse

C D Em C

sens - es like a night in a

TAB

G G/F# G/E G/D

for - est, like the moun - tains in

TAB

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C Bm Am C

spring - time, _____ like a walk in the

5/6CII-----

D

rain, _____ like a storm in the

C D Em C

des - ert, _____ like a sleep - y blue

G G/F# G/E G/D

o - cean. _____ You fill up my

3 2 1 0

C Bm Am D7

sen - ses, _____ come fill me a -

5/6CII -----

3 2 1 0

G Gsus4 G

gain. _____ 2. Come let me

3 2 1 0

Verse

C D Em C

love you, _____ let me give my life

3. See additional lyrics

The first system of the verse consists of four measures. The vocal line starts with a whole note 'love' on a C4 note, followed by a half note 'you,' on a D4 note, then a half note 'let me' on an E4 note, and finally a whole note 'give my life' on a C5 note. The guitar melody line features eighth and quarter notes. The fretboard diagram shows fingerings: measure 1 (3 on 3, 0 on 2, 1 on 1, 0 on 0), measure 2 (2 on 2, 3 on 3, 2 on 2, 3 on 2), measure 3 (0 on 0, 0 on 0, 0 on 0, 0 on 0), and measure 4 (0 on 0, 2 on 2, 3 on 3, 0 on 0).

G G/F# G/E G/D

to you, _____ let me drown in your

The second system of the verse consists of four measures. The vocal line starts with a half note 'to' on a G4 note, followed by a half note 'you,' on an F#4 note, then a half note 'let me' on an E4 note, and finally a whole note 'drown in your' on a D4 note. The guitar melody line continues with eighth and quarter notes. The fretboard diagram shows fingerings: measure 1 (3 on 3, 0 on 2, 0 on 0, 0 on 0), measure 2 (2 on 2, 0 on 0, 0 on 0, 0 on 0), measure 3 (0 on 0, 0 on 0, 3 on 3, 3 on 3), and measure 4 (3 on 3, 0 on 2, 0 on 0, 0 on 0).

C Bm Am C

laugh - ter, _____ let me die in your

5/6CII-----

The third system of the verse consists of four measures. The vocal line starts with a whole note 'laugh' on a C4 note, followed by a half note 'ter,' on a B3 note, then a half note 'let me' on an A3 note, and finally a whole note 'die in your' on a C4 note. The guitar melody line continues with eighth and quarter notes. The fretboard diagram shows fingerings: measure 1 (3 on 3, 0 on 2, 1 on 1, 0 on 0), measure 2 (2 on 4, 3 on 3, 4 on 4, 3 on 4), measure 3 (2 on 2, 1 on 1, 0 on 0, 0 on 0), and measure 4 (0 on 0, 2 on 2, 3 on 3, 0 on 0).

D

arms. _____ Let me lay down be -

The first system of musical notation for 'The Lord's Prayer' in G major. It features a treble clef and a key signature of one sharp (F#). The melody begins with a half note D4, followed by a half note E4, and then a half note F#4. These three notes are connected by a slur. The next measure contains a half note G4, followed by a half note A4, and then a half note B4. The final measure contains a half note C5, followed by a half note B4, and then a half note A4. The lyrics 'arms. _____ Let me lay down be -' are written below the staff.

side you, _____ let me al - ways be

with you, _____ Come let me

C Bm Am D7

love you, _____ come love me a -

5/6CII-----

1. G Gsus4 G

gain. _____ 3. You fill up my

2. G Gsus4 G Gsus4 rit. G

gain. _____

rit.

Additional lyrics

3. You fill up my senses
 Like a night in the forest,
 Like the mountains in springtime,
 Like a walk in the rain,
 Like a storm in the desert,
 Like a sleepy blue ocean.
 You fill up my senses,
 Come fill me again.

Believe

from Warner Bros. Pictures' THE POLAR EXPRESS
Words and Music by Glen Ballard and Alan Silvestri

Drop D tuning:
(low to high) D-A-D-G-B-E

Verse
Moderately

D F#m/C# D

1. Chil - dren — sleep - ing, — snow is soft - ly
2. Trains move — quick - ly — to their jour - ney's

mp

1/2CII -----

F#m/C# Em D♭

fall - ing. — Dreams are call - ing —
end. Des - ti - na - tions —

1/2CII -----

Em Gmaj7 A7 D

like bells in the dis - tance. We were —
are where we be - gin a - gain. Ships go —

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F#m/C# D F#m/C#

dream ers, not so long a go,
sail ing far a cross the sea,

1/2CII

Em D# Em

but one by one, we
trust ing star light
to get where they

3

Gmaj7 A7 F#m G

grow up. When it seems the mag ic slipped a way, we
need to be. When it seems that we have lost our way, we

CIV

To Coda 1

Chorus

C/E Asus4 A D Em11

find it all a - gain — on Christ - mas Day. Be - lieve in what your heart is say - ing.
find our - selves a - gain — on Christ - mas

D/F# G D A/C# Em D/A A7

hear the mel - o - dy that's play - ing. There's no time to waste, there's so much to cel - e - brate. Be -

D Em11 D/F# F#7#5 Bm Bm/A

lieve in what you feel in - side and give your dream the wings to fly.

Em A7sus4 A7 D To Coda 2

You have ev - 'ry - thing you need — if you just be - lieve.

1/2CVII

7 9 10 12 7 9 10 9 8 9 14 12 10 9 10 7 7 5 3 7 7 7 4 4

D.C. al Coda 1

F#m/C#

2 5

4 4 4 4

Coda 1

Asus4 A

Day. _____ Be -

0 3 2 2 0 | 2 2 7

2 2 2 2 0 | 0

D.S. al Coda 2

D Em7

lieve,

5/6CVII -----

10 7 7 8 7

7 7 7 7 7

0 7

Asus4 A D Em7 A7sus4 A7 D

if you just be - lieve.

5/6CVII 1/2CVII

10 9 14 12 10 9 10 7 7 7 8 7 10 9 9 8 9 9 10 7 7 0 0 0 7 0 0 0

Best of My Love

Words and Music by John David Souther, Don Henley and Glenn Frey

Intro
Moderately
C Fmaj7

mf
strum

TAB

Verse
C

1. Ev - er - y night _ I'm ly - in' in bed _
2., 3. See additional lyrics

strum

Fmaj7 C

hold - in' you close _ to my dreams. _ Think - in' a - bout _ all the

Fmaj7

things that we ___ said and com - in' a - part ___ at the seams. ___

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains the lyrics "things that we ___ said and com - in' a - part ___ at the seams. ___". The middle staff is a guitar line in treble clef, and the bottom staff is a bass line in bass clef. Both the guitar and bass lines include fingerings (0, 1, 2, 3) and a capo symbol (C) on the guitar staff.

Em7 Dm7 Em7

We tried to talk it o - ver ___ but the words come out ___ too ___

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains the lyrics "We tried to talk it o - ver ___ but the words come out ___ too ___". The middle staff is a guitar line in treble clef, and the bottom staff is a bass line in bass clef. Both the guitar and bass lines include fingerings (0, 1, 2, 3) and a capo symbol (C) on the guitar staff.

F C Fmaj7

rough. I know you were try - in' to give me the best ___ of your

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains the lyrics "rough. I know you were try - in' to give me the best ___ of your". The middle staff is a guitar line in treble clef, and the bottom staff is a bass line in bass clef. Both the guitar and bass lines include fingerings (0, 1, 2, 3) and a capo symbol (C) on the guitar staff.

To Coda 1. 2. Chorus C

love. Whoa, ___ sweet

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains the lyrics "love. Whoa, ___ sweet". The middle staff is a guitar line in treble clef, and the bottom staff is a bass line in bass clef. Both the guitar and bass lines include fingerings (0, 1, 2, 3) and a capo symbol (C) on the guitar staff. The system includes a "To Coda" section and a "Chorus" section.

Dm7

dar - lin'. You get the best of my love. Whoa, _____

1/3CI-----

C **Dm7**

sweet dar - lin'. You get the best of my

Bridge
Fm

love. Oo, _____ I'm go - in' back in time and it's a

1/3CI----- 1/2CI----- 1/2CI-----

Cmaj7 **Fm**

sweet dream. It was a qui - et night, and I would

1/2CI-----

be al - right — if I could go on sleep - ing. 3. But

2/3 CIII

3 4 4 4 3 5

Coda

Whoa, sweet dar - lin'.

C

0 0 0 0 2 1

You get the best of my love. { Whoa, Whoa. }

Dm7 Cmaj7

0 2 1 2 0 2 1

Additional Lyrics

2. Beautiful faces and loud empty places, look at the way we live.
Wastin' our time on cheap talk and wine, left us so little to give.
That same old crowd was like a cold, dark cloud that we could never rise above.
But here in my heart, I give you the best of my love.
3. But ev'ry morning I wake up and worry what's gonna happen today.
You see it your way and I see it mine but we both see it slippin' away.
You know we always had each other, baby. I guess it wasn't enough.
Oh, oh, but here in my heart, I give you the best of my love.

Bless the Broken Road

Words and Music by Marcus Hummon, Bobby Boyd and Jeff Hanna

Intro
Moderately

C5 F Gsus4 Am F G7sus4 G13

mf

Verse

C C Fmaj7 Gsus4 Am

1. I set out on a nar - row way —
2. See additional lyrics

F Gsus4 G C Fmaj7

man - y years — a - go, — hop - ing I — would find —

*T

*T=Thumb on 6th string

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Gsus4 Am F Gsus4 G C

— true love — a - long the bro - ken road. — But

Am G F C/E

I got lost — a time — or — two, — wiped my brow — and kept

F G C Fmaj7sus2 Gsus4 Am

push - in' through. — I could - n't see — how ev - er - y sign —

Fadd9 Gsus4 G C

point - ed straight _ to you. _ _ _ But ev - er - y

Chorus

F Fmaj7 C G G/B C

long lost _ _ dream _ _ _ led me to where you _ _ are. _ _

F Fmaj7 C

_ _ Oth - ers who broke my _ _ heart, _ _ they were like

Dm7 C G/B G C F Fmaj7 C

north - ern stars point - ing me on my way

1/3CI-----

1 1 0 1 0 3 | 0 0 0 0 1 3 | 1 1 0 1 2 1

0 2 3 2 | 3 3 3 3 3 3 | 3 2 3 2 3 3

G G/B Am

in - to your lov - ing arms. This much I

3

0 1 0 1 3 | 3 0 3 0 0 0 | 0 2 2 1 0 3 1

3 3 0 2 0 0 | 0 3 3 3 3 3 | 0 2 2 1 2 0 2

Dm7 C/E F

know is true: that

1/3CI-----

3 2 1 2 0 3 1 | 1 3 2 3 2 3 3 | 0 2 1 1 1 2 0 2

0 0 0 0 0 0 | 1 3 3 3 3 3 3 | 0 2 1 1 2 0 2

C/E F Gsus4 Am Fsus2 Gsus4 G

God blessed the bro - ken road that led me straight to you,

1. C F Gsus4 Am F G7sus4 G13

1/3C1-----

2. C F/C C

2. 1

Interlude

F 1/3CI ----- Fmaj7 C G G/B C

F 1/3CI ----- Fmaj7 Am

Outro-Chorus

Dm7 C G/B G C F

Now I'm just a roll - in' home

C G G/B Am

in - to my lov - er's arms. This much I

Chords: Dm7 C/E F

Lyrics: know _____ is _____ true: _____ that

1/3CI-----

Chords: C/E F Gsus4 Am F#sus2 Gsus4 G

Lyrics: God blessed the bro - ken road _____ that led me straight _ to you. _

Chords: C F Gsus4 Am F G7sus4 G13

Lyrics: _____

1/3CI-----

C C/E F Gsus4

That God blessed the bro - ken road —

Am F#sus2 Gsus4 G

that led me straight — to you. —

C F Gsus4 Am F G7sus4 G13 C

I/3C1-----

Additional lyrics

2. I think about the years I've spent just passing through.
I'd like to have the time I lost and give it back to you.
But you just smile and take my hand.
You've been there, you understand,
It's all part of a grander plan that is comin' true.

Candle in the Wind

Words and Music by Elton John and Bernie Taupin

Verse
Moderately

G C

1. Good-bye, Nor - ma Jean, ——— Though I nev - er knew you at all, —
2., 3. See additional lyrics

mf

G/B G

— you had the grace to hold ——— your - self ——— while those a - round — you crawled. —

C Csus4 C G

— They crawled out of the wood - work,

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C

and they whis-pered in - to ___ your brain. ___ They set you ___ on the tread -

G/B G C Csus4 C

- mill, and they made you change _ your name. ___ And it

Chorus
D G

seems to me ___ you lived your life ___ like a can - dle in ___ the wind, ___

C G

— nev - er know - ing who — to cling — to when the rain —

D/F# D C

— set in, — And I would have liked — to have known —

Em

— you, but I was just — a kid, — Your can - dle burned — out

D/F# C G/B Am G

long be - fore _ your leg - end ev - er did. ____

1., 2. || 3.

D/F# G

Outro

Your can - dle burned _ out

D/F# C G/B Am G

long be - fore _ your leg - end ev - er did. ____

rit.

Additional lyrics

2. Loneliness was tough, the toughest role you ever played.
Hollywood created a superstar and pain was the price you paid.
And even when you died, oh, the press still bounded you.
All the papers had to say was that Marilyn was found in the nude.
3. Goodbye, Norma Jean. Though I never knew you at all,
You had the grace to hold yourself while those around you crawled.
Goodbye, Norma Jean, from a young man in the twenty-second row,
Who sees you as something more than sexual, more than just our Marilyn Monroe.

Chances Are
Words by Al Stillman
Music by Robert Allen

Verse

Moderately ($\text{♩} = \text{♩} \text{♩}$)

E9#5 A6 E9#5 Amaj7 Am6
 1. Chanc - es are 'cause I wear a sil - ly grin the
 cause my com - po - sure sort of slips the
 E9#5 A6 E9#5 Amaj7 Am6
 mo - ment you come in - to view, chanc - es are you think that
 mo - ment that your lips meet mine, chanc - es are you think my
 E9#5 A6 E9#5 Amaj7 Am6
 I'm in love with you. 2. Just be -

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[2.]

B A G#m D#o7 E C#m7/E C7/E E N.C.

heart's your val - en - tine. In the mag - ic of

2/3CII-7

Bridge

Am7 Em

moon - light, _____ when I sigh, "Hold me close, dear," _____

2nd time, Instrumental Instrumental ends

Em/D# Em/D C#m7 F# F#/E# F#/E F#/C#

— chanc - es are you'll be - lieve the stars that fill the skies are

1/3CII----- 2/3CII-----

C9 B7 E9#5 N.C.

in my eyes. 3., 4. Guess you feel you'll al - ways

5/6CIII-----

Verse

A6 E9#5 Amaj7 Am6 Emaj7 G#m

be _____ the one and on - ly one for me. And if you think you could, _____

1/2CII----- 1/2CII-----

C#9 C#7 F#m A#o7 B7

well, chanc - es are your chanc - es are aw - f'ly

1. 2.

1/2CII-----

E C#m7/E C7/E E N.C. B7 2.

good. are aw - fly

2/3CII-7

G#m7b5 C#7 F#m/A

good: _____ the chanc - es are your chanc - es

B9 B7 E C/E E

are aw - fly good. _____

5/6CII-7

Cherish

Words and Music by Terry Kirkman

Intro

Moderately

Amaj7 2/3CII--- 2 2 0 2 0 2 4 2 0 2 2 0 2 0 2

mf

TAB 4 2 2 0 2 0 2 0 2 0 2 0 2 0 2

3 3 0 2 0 3 3 3

Verse

Amaj7 Bm7/E G⁹

1. Cher - ish is the word I use to de - scribe
2. Per - ish is the word that more than ap - plies

2 2 2 2 2 2 2 2 2 0 2 2 2 2 0 2 2 2 3 3 3 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3

Bm7/E Amaj7 Bm7/E

all the feel - ings that I have hid - ing here for you in - side.
to the hope in my heart each time I re - a - lize

2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 2 2 2 2 2 0

0 0

G⁹ Bm7/E C[#]m7

You don't know how man - y times I've wished that I had
that I am not gon - na be the one to share your

2 2

3 3

D Bm7 C#m7

told you, dreams, _ you don't know am how man - y times I've wished that I could
that I am not gon - na be the one to share your

D Bm7 C#m7

hold you, schemes, _ you don't know am how man - y times I've wished that I could
that I am not gon - na be the one to share what

D C#m7 Bm7 D

mold you in - to some - one who could cher - ish me as much as I cher - ish
seems to be the life that you could cher - ish as much as I do _

1. E A/E E 2. A/E E

you. you. Oh, I'm be -

Bridge

Bm E C#m

gin - ning to think that man has nev - er found the words that could make you want

G# E A F#m7

me, that have the right a - mount of let - ters, just the right sound, that could

D Bm7 G

make you hear, make you see that you are driv - ing me out of my

E Esus4 E N.C. A

mind. Oh, I could say I need you, but then you'd

E/G# Em/G F#7

re - a - lize ___ that I want you just like a thou-sand oth - er guys who'd say they

5 0 0 5 0 5 0 0 5 0 5 0 5 0

4 4 4 3 3 3 2 2 2

D E7 F#m D

loved you with all the rest of their lies, ___ when all they want - ed was to touch your face, your

2 2 2 2 2 4 4 4 4 4 2 4 5 4 7 4 5 4 7 4

0 0 0 2 2 2 4 0 0

Bm7 G6 E N.C.

hands, and gaze in - to your eyes. _____

5 2 5 4 2 5 0 0 0 0 1 1 1 0 0 3 2 0

2 2 2 3 3 2 0 0 0

Verse A D C6

3. Cher - ish is the word I use to de - scribe _____

2 2 2 2 2 2 0 2 2 2 0 1 4 2 0 4 0

0 0 4 0 0 3 3

D A D

all the feel - ings that I have hid - ing here for you in - side.

C6 D C#m7

You don't know how man - y times I've wished that I had

D Bm7 C#m7

told you, you don't know how man - y times I've wished that I could

D Bm7 C#m7

hold you, you don't know how man - y times I've wished that I could

D C#m7 Bm7 G#

mold you in - to some - one who could cher - ish me as much as

E N.C. A D

cher - ish you. And I

Outro E A D E

do cher - ish you.

1. A D E N.C. Bm7 rit. Am9(maj7)

And I Cher - ish is the word.

(They Long to Be) Close to You

Lyric by Hal David

Music by Burt Bacharach

Drop D tuning:
(low to high) D-A-D-G-B-E

§ Verse

Moderately (♩ = ♩)

N.C. Dmaj9 C#7sus4 C#7 C#m7

1. Why do birds sud - den - ly ap - pear ev - 'ry time you are near? —
stars fall down from the sky ev - 'ry time you walk by? —

4. Instrumental

mf

TAB

F#m7 Dmaj9

Just like me, — they long to be

1. 2. A7

Amaj7 N.C. A7

close to you. — 2. Why do — Instrumental ends

D D6 Dmaj7 D6 D D6 Dmaj7 D6 C#m7

On the day that you were born the an - gels got to - geth - er and de - cid - ed to cre - ate a dream come

Verse

E7 N.C. Dmaj9

blue. 3., 5. That is why all the girls in



7 0 7 7 5 4 7 | 0 0 7 6 4 2 || 0 2 2 2 3 0 2 | 0 0 0 0

C#7sus4 C#7 C#m7 F#m7

town fol - low you all a - round.

Dmaj9 Amaj7 To Coda

Just like me they long to be close to you.

D.S. al Coda
(take 2nd ending)
N.C.

Φ Coda A Dmaj9

Just like me

Amaj7

A

they long to be close to you. ___

Asus2

A5

Asus2

Outro

Dmaj7

Ah. ___

1/2CII -----

Amaj7

1., 2., 3.

4.

close to you. ___

1/2CII 7

The Colour of My Love

from the Musical SCREAM

Words and Music by David Foster and Arthur Janov

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Slow

D/A G/B D/A G/B D/A G/B D/F# A7sus4 A7

mf

Verse

D Gmaj7 A A#o7 Bm A

1. I'll paint my mood in shades of blue, paint my soul to be with you. I'll sketch your
2. I'll draw your arms a-round my waist, then all doubt I shall e - raise. I'll point the

Gmaj7 F#m Bm7 Em G/A G/A

1. lips in shad - ed tones, draw your mouth to my own. hair. I'll trace a
rain that soft - ly lands on your wind blown _

2. Very slow

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Pre-Chorus

A tempo

Em A13 A7 F#m Bm7

hand _____ to wipe your tears, a look to calm your fears, a

1/3CII-7 5/6CII-7

Em F#m Gmaj7 G/A A D

sil-hou-ette _____ of dark and light while we hold each oth-er, oh, so tight.

2/3CII-7

Chorus

Gmaj7 Em7 Bm/F# Bm/D

I'll paint a sun to warm your heart, swear-ing that we'll _____ nev-er part. _____

Em7 G/A Dadd9 D/F# Gmaj7

That's the col - our of my love. I'll paint the truth, show how I feel, try to make you

The first system of the musical score features a vocal line in G major with lyrics: "That's the col - our of my love. I'll paint the truth, show how I feel, try to make you". The guitar line includes a triplet of eighth notes (G4, A4, B4) and a bend on a D4 note. The bass line shows fret numbers: 2, 0, 0, 0, 4, 5.

F#m7 Bm7/F# Bm/D Em7 F#m7

com - plete - ly real. I'll use a brush so light and fine to

The second system continues the vocal line with lyrics: "com - plete - ly real. I'll use a brush so light and fine to". The guitar line features a triplet of eighth notes (G4, A4, B4) and a bend on a D4 note. The bass line shows fret numbers: 4, 0, 2, 0, 5, 4, 0, 3, 2, 3, 3, 3, 5, 0.

Gmaj7 G/A A D G/D A/D D

draw you close and make you mine. I'll paint a

The third system concludes the vocal line with lyrics: "draw you close and make you mine. I'll paint a". The guitar line includes a triplet of eighth notes (G4, A4, B4) and a bend on a D4 note. The bass line shows fret numbers: 7, 5, 7, 8, 8, 9, 10, 7, 8, 5, 10, 3, 2, 5.

Outro-Chorus

Gmaj7

F#m7

Bm7

sun to warm your heart, swear - ing that we'll nev - er, ev - er part.

Em7

A7

D

That's the col - our of _____ my love. _____ I'll draw the

Gmaj7

F#m7

Bm7

years all pass - ing by, so much to learn, _____ so much to try. And with this

Em7 F#m7 Em7 F#m7

ring our lives will start, _____ swear - ing that we'll nev - er part. _____

5/6CVII----- 5/6CIX----- 5/6CVII----- 5/6CIX-----

Em7 F#m7 Gmaj7 G/A A D Dadd4

I of - fer what you can - not buy: de - vot - ed love un - til we die. _____

5/6CVII----- 5/6CIX-----

D/A G/B D G/B D

Crimson and Clover

Words and Music by Tommy James and Peter Lucia

Drop D tuning:
(low to high) D-A-D-G-B-E

Verse
Moderately

D A G A7 D A G

1. Ah, now I don't hard-ly know her, _____

but I think I could love her. _____ Crim-son and clo -

- ver. _____ Ah, _____

TAB

[illegible][illegible]

The musical score consists of two staves. The top staff is for guitar, with a treble clef and a key signature of one sharp (F#). It begins with a tempo marking of 'C/D D' and a time signature of 4/4. The first section, labeled 'A', contains a series of chords and melodic lines, with a 'Play 5 times' instruction. The bottom staff is for strumming, with a bass clef and a key signature of one sharp. It features a series of strumming patterns, including a 'Strum' instruction. The score is divided into two systems by a dashed line.

[illegible]

A7 D A G A7

I wan-na do ev - er - y - thing. _____ What a beau - ti - ful feel -

Interlude

G/D A D Gsus4/D G/D

o - ver and o - ver.

3 2 3 2 0 2 2 2 0 2 3 3 1 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

5

C/D D A

Play 6 times 1/3CV

Strum

Guitar Solo

D A G A

1/3CV

Strum

Outro

D A G/D A D

Play 4 times

Crim - son and clo - ver, o - ver and o - ver.

Dance with My Father

Words by Luther Vandross and Richard Marx
Music by Luther Vandross

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately

D A/C# A Bm Gadd9

mf

TAB

Verse

G D A/C#

1. Back when I was a child,

5 0 0 0 0 0 0 2 2 2 2 0 3 0 2 2 2 4 2 0

G Asus4 A D

be - fore life re - moved all the in - no - cense, my fa - ther would lift

5 0 4 3 3 3 3 3 3 3 3 2 0 2 0 2 2 3 0 0

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A/C# G G/A A

— me high — and dance with my moth - er and me, — and then —

D/F# G Gm/Bb

spin me a - round till I fell — a - sleep, then up the stairs he would car -

1/2CH -----

D/A E/G# E Asus4 A

- ry me. — And I knew — for sure I was loved. — If

Chorus

D A Bm

I could get an oth - er chance, an oth - er walk, an -
 I could steal one fi - nal glance, one fi - nal step, one
 know I'm pray - ing for much too much, but could You send back the

G Em Bm

oth - er dance with him, I'd play a song that would nev - er, ev - er end, { How I'd love, -
 fi - nal dance with him, 'Cause I'd love, -
 on - ly man she loved? I know You don't do it u - su - al - ly but, dear Lord, -

To Coda 1

To Coda 2

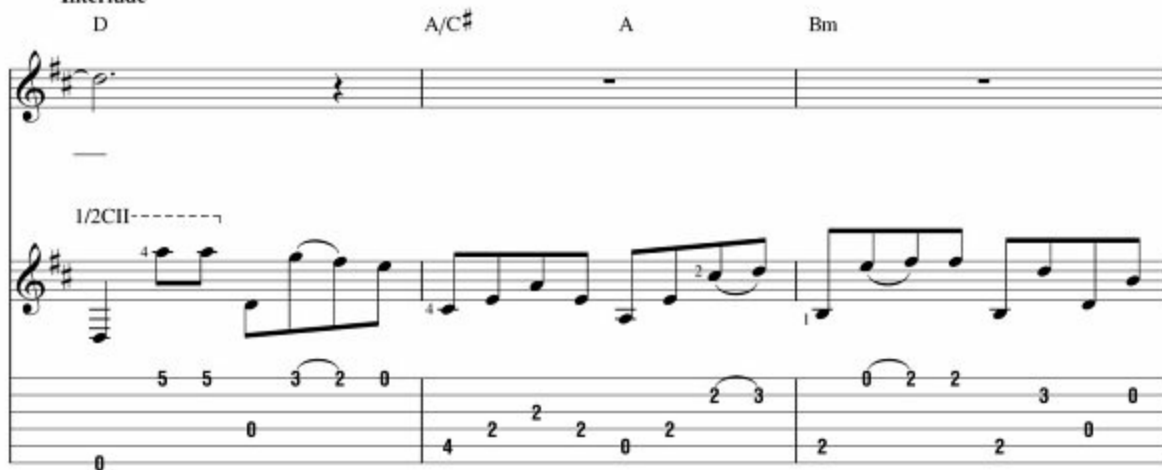
G G/A A7

love, love to dance with my fa - ther a - gain, -
 she's dy - ing to

1/2CH

Interlude

D A/C# A Bm



Verse

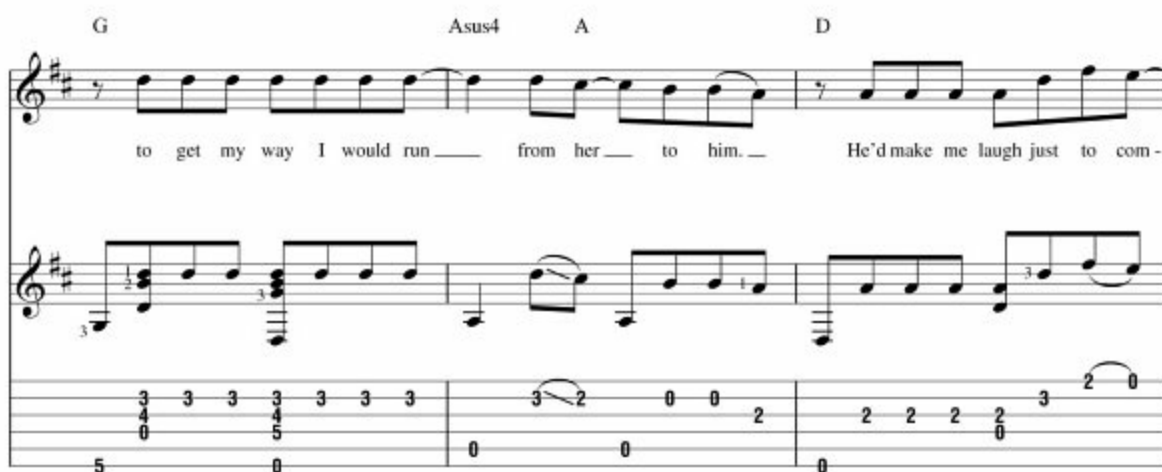
G D A/C#

2. When I and my moth - er would dis - a - gree,



G Asus4 A D

to get my way I would run ____ from her ____ to him. ____ He'd make me laugh just to com -



A/C# G G/A A

- fort me, then fi - nal - ly make me do — just what my ma - ma said. —

2/3CII-----7

0 2 3 3 3 3 3 3 3 3 3 2 2 0 0 2

4 4 2 2 0 5 0 5 0 0 0 0

D G Gm/Bb

Lat - er that night when I was — a - sleep, he left a dol - lar un - der —

1 2 3 4 4b

2 2 2 5 5 5 0 0 3 3 3 5 6 2 0 0

0 0 0 0 0 1 0 0

D.S. al Coda I

D/A E/G# E Em A

— my sheet. — Nev - er dreamed — that he — would be gone — from me. If

3 2 3 0 2 1 0 0 3 0 2 0 0 0 2 2

0 0 1 1 0 0 0 0 0 0 2 2

♩ Coda 1

G/A A7 D

dance with my fa - ther a - gain. _____

1/2CII-----

Bridge

G A D

Some-times I'd lis - ten out - side _____ her door, _____ and I'd hear how Ma - ma would

Bm G Asus4 A

cry for him. I pray for her e - ven more _____ than me.

5/6CII----- 1/3CV-----

Em A7sus4 A

I pray for her e - ven more than me.

Interlude

D A/C# A Bm

D.S. al Coda 2

G

1

⊕ Coda 2

G/A A7

dance with my fa - ther a - gain. ...

1/2CII-----

Bm Em7 Gm6/Bb

Ev - 'ry night I fall a - sleep and

Outro D A/C# A

this is all I ev - er dream. _____

Gsus2 Em7 Asus4 A D

rit.

Words and Music by Jesse Harris

Intro
Moderately

Verse

[illegible]

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E7 A7 D7sus4 G Em7 A7

I don't know why I did - n't come. I don't know why I

Verse
D7sus4 G Gmaj7 G7 Cmaj7 B+

did - n't come. 2. When I saw the break of day,

Em7 A7 D7sus4 G Gmaj7 G7

I wished that I could fly a - way 'stead of kneel - ing in

Cmaj7 B+ Em7 A7 D7sus4 G

the sand catch - ing tear - drops in my hand. My

Bridge

Em7 A7 D

heart is _____ drenched in _____ wine,

D7 Em7 A7

but you'll be _____ on _____ my _____

Verse

D D/C G/B D/A Gmaj7 G7

mind for - ev - er. _____ 3. Out a - cross the end -

Cmaj7 B+ Em7 A7 D7sus4 G

- less sea, I would die in ec - sta - sy.

Gmaj7 G7 Cmaj7 B+ Em7 A7

But I'll be a bag of bones driv - ing down the road

Bridge

D7sus4 G Em7 A7

a - lone. My heart is drenched in

Musical score for the song "Wine, But You'll Be On". The score is written for guitar and includes a vocal line and a guitar line. The key signature is one sharp (F#), and the time signature is 4/4. The guitar line features a melody in the upper register and a bass line in the lower register. The vocal line is written in a treble clef. The lyrics are: "wine, but you'll be on". The guitar line includes a solo section with a key signature change to one sharp (F#) and a time signature change to 4/4. The solo section is marked with a "2" and a "4" indicating fingerings. The guitar line includes a key signature change to one sharp (F#) and a time signature change to 4/4. The solo section is marked with a "2" and a "4" indicating fingerings.

My Mind for Ever

my mind for ever.

Interlude
Gmaj7 G7 C B7 Em7 A7 D7sus4

The image shows a musical score for the 'Interlude' section of 'The Sound of Silence'. It is written in G major and 4/4 time. The score consists of a single melodic line on a treble clef staff and a corresponding guitar fretboard diagram below it. The melodic line starts with a double bar line and a repeat sign, followed by a series of eighth and quarter notes. The fretboard diagram shows the fingerings for each note, with numbers 1-4 indicating the fingers. The key signature has one sharp (F#), and the time signature is 4/4. The chords Gmaj7, G7, C, B7, Em7, A7, and D7sus4 are indicated above the staff at various points.

Outro-Verse

Gmaj7 G7 Cmaj7 B+ Em7 A7

Some-thing has _ to make _ you run. _ I don't know why _ I

2 3 3 0 0 0 0

3 2 0 0 2 1 0 0

D7sus4 G Gmaj7 G7 Cmaj7 B+

did - n't come. I feel as emp - ty as a drum.

Em7 A7 D7sus4 G Em7 A7

I don't know why I did - n't come, I don't know why I

Dsus4 G Em7 A7 D7sus4 G

did - n't come. I don't know why I did - n't come.

Don't Let the Sun Go Down on Me

Words and Music by Elton John and Bernie Taupin

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro
Moderately

D

D/C

G/B

D/A

mf

TAB

Verse

G Em A D/A A7

1. I can't _ light no more of your

dark - ness. All my pic - tures _____

TAB

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A D/A

seem to fade black and white. —

2/3 CII

A D/A A7 G/D D

I'm — grow-ing tired, and time stands still be - fore — me,

2/3 CII

G/D D D/F# G

fro - zen here on the lad - der of — my

2/3 CII

A D/A A D/A

life. Too late ____

2/3CII -----

A7 G/D D D/F#

to save my - self from fall - ing.

2/3CII -----

G A

I ____ took a chance and changed your way of life.

2/3CII -----

D/A A D/A A7

But you mis - read my mean - ing when I

2/3CII -----

G/D D D/F# G

met you. Closed the door

D/A A A7

and left me blind - ed by the light. _____

Chorus

D D/C Bm

Don't let the sun _____ go down on me, _____ Al - though I search my - self, it's al - ways

0 2 2 2 3 2 0 3 | 3 2 2 0 3 2 3 | 0 3 0 2 0 3 0 3 0

0 3 3 3 2 0 2 0

D⁹7 E7 D/A G/A A

some - one else I see. _____ I'd just al - low a frag - ment of your life _____ to wan - der

1 0 0 3 0 1 3 | 2 3 2 3 2 3 2 2 2 | 0 3 4 4 2 2 3 2

0 2 0 0 0 2 3 2

D D/C G/D

free. _____ But los - ing ev - 'ry - thing _____ is like the

2 2 3 2 0 2 | 2 0 3 2 0 2 3 | 3 3 3 5 6 0 3 0 3 0

0 3 3 0 2 3 0 0

To Coda

Interlude

Em D/A A7sus2 D D/C

sun go - ing down on me.

Verse
A

G/B D/A G

2. I can't find,

2/3CII

A7 D D7

oh, the right ro - man - tic line.

G G/B G A7

But see me once and see the way I feel.

Don't dis - card me just be - cause you

D D/F# G

think I mean you harm. ____ But these cuts ____ I have, ____

G/B D/A A7

oh, they need love _____ to help them heal.

3 0 0 0 2 3 | 3 2 3 2 7 7 5 | 2 0
2 0 0 2 | 0 0 | 0 2 0 2 4

⊖ Coda

Outro

D

D/C

(Everything I Do) I Do It for You

from the Motion Picture **ROBIN HOOD: PRINCE OF THIEVES**
 Words and Music by Bryan Adams, R.J. Lange and Michael Kamen

Intro
 Slowly
 D A G/B

mf

Verse
 Asus4 A D A

1. Look in - to my eyes, — you will see —
 2. See additional lyrics

G Asus4 A D

what you mean to — me. Search your heart, — search your

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A G D A

soul, _____ and when you find me there you'll search _____ no more. Don't

②

Em D Em D Em A

tell me it's not worth try-in' for. You can't tell me it's not worth dy-in' for. You know it's

VII pos. VII pos.

D Asus4 A D

true, _____ ev-'ry-thing I do, I do it for you. _____

1. 2. Bridge C F

There's no love like your love _____ and no

1/3Cl

C G/B D A

oth - er could give more love. There's no way, un-less you're there all the

E A D

time, all the way, yeah. Oh, you can't

Outro
Em D Asus4 A Em D Asus4 A7

tell me it's not worth try - in' for. I can't help it, there's noth-ing I want more. Yeah, I would

D A G/D

fight for you, I'd lie for you, walk the wire for you, yeah, I'd

Gm/D N.C. D

die for you. You know it's true, ev-ry-thing I

1/2CIII

Asus4 A G/B G D

do, oh, I do it for you.

Additional Lyrics

2. Look into your heart, you will find,
There's nothing there to hide.
Take me as I am, take my life,
I would give it all, I would sacrifice.
Don't tell me it's not worth fighting for.
I can't help it, there's nothing I want more.
You know it's true, ev'rything I do,
I do it for you.

Faithfully

Words and Music by Jonathan Cain

Intro
Moderately

G Em G/D

mf

Verse
C G Em

1. High - way, run in - to the mid-night sun. —
2. See additional lyrics

C G

Wheels go 'round _ and 'round; you're on my mind. Rest-less

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hearts sleep a - lone to - night, _ send - in' all ____ my love a - long the

Wire. _____ They say that the road ain't no _____ place to start a fam - 'ly.

Right down the line — it's been you and me. And

C G

lov - in' a mu - sic man ___ ain't al - ways what it's s'posed to be. ___ Oh,

D/F# Bm Dsus4 D Am G/B

girl, you stand by me. I'm for - ev - er yours, ___

C G Em

faith - ful - ly.

1. C C

2. Cir - cus

Outro

G Em

Oh, _____ oh, _____

G/D C

oh. _____

Additional Lyrics

2. Circus life under the big top world;
 We all need the clowns to make us smile.
 Through space and time
 Always another show.
 Wond'ring where I am; lost without you.
 And being apart ain't easy on this love affair;
 Two strangers learn to fall in love again.
 I get the joy of rediscovering you.
 Oh, girl, you stand by me.
 I'm forever yours, faithfully.

Falling in Love with Love

from THE BOYS FROM SYRACUSE

Words by Lorenz Hart

Music by Richard Rodgers

Intro
Moderate Waltz

Verse

E7 A Amaj7 A6

1. Fall - ing in love with love is
2. I fell in love with love one

mf

TAB

0 2 3 0 3 2 0 3 1 0 2 2 2 1 2 2 2

0 2 2 0 1 0 4

E7sus4 E7 E7sus4/B E7 E7sus4/B

fall - ing for make be - lieve. Fall - ing in
night when the moon was full. I was un -

2 3 0 0 3 2 0 1 1 2 2 0 1 1 3 0 0

0 0 2 0 0 2 0 0 0 2


E7 E7sus4/B E Amaj7 A6/E Amaj7 A6/E

love wise with love is play - ing the fool.
with eyes un - a - ble to see.

0 3 0 0 3 0 0 7 9 9 9 7 7 9 9 7 7

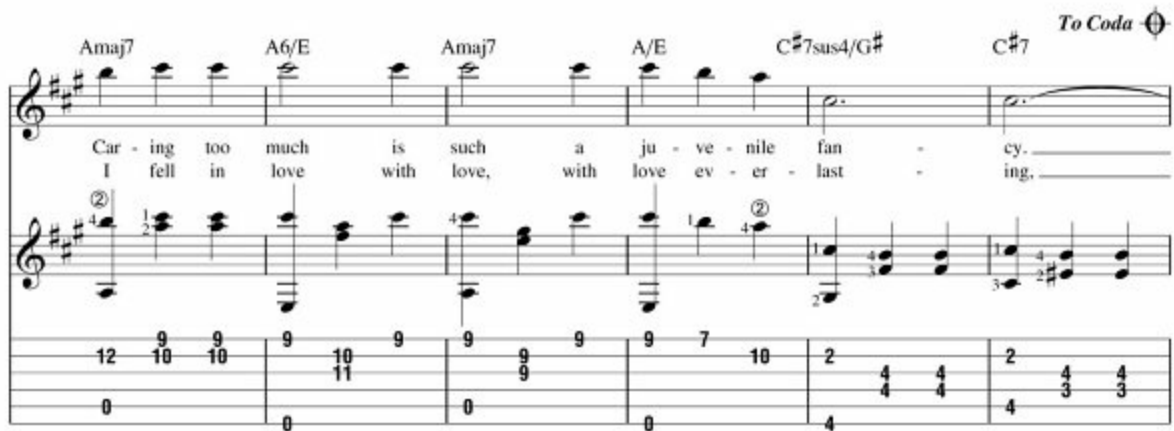
0 2 1 0 9 9 9 0 9 9 0 7 7

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To Coda 

Amaj7 A6/E Amaj7 A/E C#7sus4/G# C#7

Car - ing too much is such a ju - ve - nile fan - cy.
I fell in love with love, with love ev - er - last - ing.



E7/G# C#7 F#m7 B Bm7

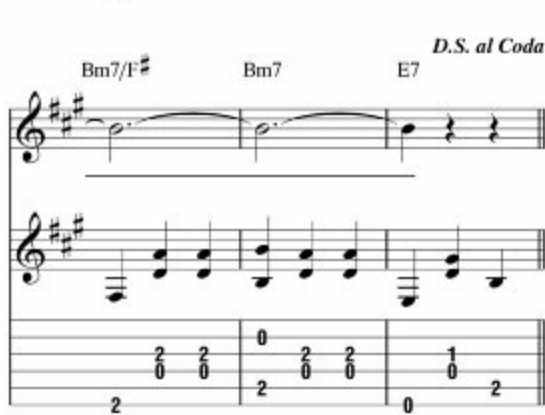
Learn - ing to trust is just for chil - dren in school.

2/3CII ---- 1 2/3CIV ---- 1



D.S. al Coda

Bm7/F# Bm7 E7



 Coda

F#maj7 F#7 Bm/D

but love

1/2CVII ---- 1



A#m7 Bm E A6 A F E A

fell out with me.

1/2CVII 1 1/2CIX 1 1/2CI 1



Feelings (¿Dime?)

English Words and Music by Morris Albert and Louis Gaste
Spanish Words by Thomas Fundora

Intro
Moderately slow

Verse
A tempo

Chords: Gsus4, G, F#m7, B7 *rit.*, Em

1. Feel - ings,
2. Tear - drops

noth - ing more than feel - ings,
roll - ing down on my face

try - ing to for -
try - ing to for -

2/3CV -----

Am7, D7, G, F#m7, B7

get my feel-ings of love,
get my feel-ings of

2/3CV -----

3

The musical score is written for guitar and voice. It begins with an 'Intro' section marked 'Moderately slow' in 4/4 time. The guitar part features a sequence of chords: Gsus4, G, F#m7, and B7 with a 'rit.' (ritardando) marking. The vocal line starts with the lyrics '1. Feel - ings, 2. Tear - drops'. The main 'Verse' section is marked 'A tempo'. The guitar part continues with chords Em, Em/D#, Em/D, and A7. The vocal line includes the lyrics 'noth - ing more than feel - ings, roll - ing down on my face' and 'try - ing to for - try - ing to for -'. A '2/3CV' (two-thirds common variation) marking appears over a guitar flourish. The score then moves to a new section with chords Am7, D7, G, F#m7, and B7. The vocal line continues with 'get my feel-ings of love, get my feel-ings of'. Another '2/3CV' marking is present. The piece concludes with a final chord of B7 and a '3' marking below the guitar line.

2. G E7 Bridge Cmaj7

love. Feel - ings,

CVIII-----

Am7 D7 Bm7 E7

for all my life I'll feel it; I wish I'd

CVII-----

Am7 D7 F#m7sus4

nev - er met you, girl. You'll nev - er come a - gain.

2/3CV-----

Verse

B7 Em Em/D#

3., 4. Feel - ings, feel-ings like I

Em/D A7 Am7

nev - er lost you, and feel-ings like I'll nev - er have you

2/3CV -----

D7 G E7

a - gain in my { heart.
life.

Outro

Cmaj7 Am7 D7 Bm7 E7

Feel - ings, whoa, whoa, whoa, feel - ings, whoa, whoa, whoa,

CVII----- 5/6CVII-----

Am7 D7 1. Bm7

feel you a - gain in my arms.

2/3CV-----

2. E7 Gsus4 G F#m7 B7#9 rit. Em(add9)

arms.

The First Cut Is the Deepest

Words and Music by Cat Stevens

Intro
Moderately slow

1., 2., 3. || 4.

C F G C/G G G

1. I would have
3. I still

mf

Verse

C G F G C G

giv - en you all of my heart, but there's some-one who's torn it a - part.
(2., 3.) want you by my side, just to help me dry the tears that I've cried.

F G C G F G

And she's tak - en just all that I had, but if you want, I'll
And I'm sure gon - na give you a try, and if you want, I'll

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C G F G C F

try to love a - gain. _ Ba - by, I'll try _ to love a - gain, but I know: _

Chorus

G C G F G

_ The first cut is the deep - est. Ba - by, I know _

C G F G C G

_ the first cut is the deep - est. When it comes to be - in' luck - y, she's cursed; _

To Coda Φ

F G C F G

when it come to lov - in' me, she's worst. —

1.

2.

D.C. al Coda
(take repeats)

2. I still —

Φ Coda

C G

come to lov - in' me, she's worst. —

Outro

F G C F G C

Play 4 times

For Your Precious Love

Words and Music by Arthur Brooks, Richard Brooks and Jerry Butler

Intro
Slow

C C/B Am Am/G

mp

F G C

Verse

C C/B Am Am/G

1. Your _____ pre-cious love _____ means _____ more to me _____

F Gsus4 C

than _____ an - y love could _____ ev - er be. _____ For when

The musical score is written for guitar and bass. The guitar part is in treble clef, 12/8 time, and the bass part is in bass clef. The key signature is one flat (Bb). The score includes an Intro, a Verse, and a final line of music. Chords are indicated above the staff: C, C/B, Am, Am/G, F, G, and Gsus4. The lyrics are written below the guitar staff. The tempo is marked 'Intro Slow' and the dynamics include 'mp' (mezzo-piano). The guitar part features various techniques such as triplets, slurs, and bends. The bass part provides a steady accompaniment with fingerings and triplets indicated.

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C/B Am Am/G

I _____ want - ed you, _____ I was so lone - ly and so _____ blue,

F G C

for that's _____ what love _____ will do. _____ And dar - ling,

Chorus C C/B Am Am/G

I'm so sur - prised, oh, when I first _____ re - al - ized _____ that _____

F G C

you _____ were _____ fool - ing _____ me. _____ 2. And dar - ling,

Verse

C C/B Am Am/G

they say — that our love won't grow but I just want to

Detailed description: This system contains the first two measures of the verse. The vocal line starts with a whole rest, followed by eighth notes for 'they say', a quarter note for 'that', eighth notes for 'our', a quarter note for 'love', eighth notes for 'won't grow', a quarter note for 'but', and a quarter note for 'I'. The guitar line has a triplet of eighth notes, a quarter note, a triplet of eighth notes, a quarter note, and a four-note run (quarter, eighth, eighth, quarter). The bass line has fingerings: 3, 0, 1, 0, 1, 0, 3, 1, 1, 3, 0, 3, 1, 2, 2, 0, 2, 0, 3, 3, 3.

F Gsus4 C

tell them — that they don't know. — For as

Detailed description: This system contains the next two measures of the verse. The vocal line has a half note for 'tell', a quarter note for 'them', a quarter rest, a quarter note for 'that', eighth notes for 'they', a quarter note for 'don't', a quarter note for 'know.', a quarter rest, and a quarter note for 'For'. The guitar line has a triplet of eighth notes, a quarter note, a triplet of eighth notes, a quarter note, a four-note run, and a quarter note. The bass line has fingerings: 3, 2, 1, 3, 2, 1, 0, 0, 2, 1, 1, 0, 2, 0, 0, 0, 0, 3, 3, 3.

C/B Am Am/G

long — as you're — in love — with me, — our — love will —

Detailed description: This system contains the final two measures of the verse. The vocal line has a half note for 'long', a quarter rest, a quarter note for 'as', eighth notes for 'you're', a quarter note, eighth notes for 'in love', a quarter note for 'with me,', a quarter note, eighth notes for 'our', a quarter note, eighth notes for 'love will', and a quarter rest. The guitar line has a four-note run, a quarter note, a triplet of eighth notes, a quarter note, a triplet of eighth notes, a quarter note, a triplet of eighth notes, a quarter note, and a four-note run. The bass line has fingerings: 0, 3, 1, 0, 3, 3, 1, 0, 3, 0, 3, 1, 0, 3, 3, 0, 0, 0, 2, 3.

F G C

— grow wid - er, deep - er than an - y sea. And of all —

C/B Am Am/G

— the things _ that I want in this whole wide world is just for

F G C

you to say — that you'll be my girl. —

Outro-Chorus

C C/B Am Am/G

Want - ing you, oh, I'm lone - ly and blue,

1 0 1 0 1 0 1 3 1 2 2 2 1 2 0 0 0 3

F G N.C.(C) C C/B

that's what love will do.

2 0 1 1 0 1 0 0 1 0 1 0 1 3 3 1 3 3 3 3

Am Am/G F G C# 2/3CII

rit.

0 2 2 1 2 2 0 2 2 1 2 2 1 3 3 2 3 3 0 0 0 0 3 2 2 3

The First Time Ever I Saw Your Face

Words and Music by Ewan MacColl

Intro
Slow

C Dm G7 *Play 4 times*

p

Verse
Dm G7 C

1. The first time ev - er I saw your face,
2. And the first time ev - er I kissed your mouth,
3. And the first time ev - er I lay with you,

G/B Am

I thought the sun rose
I felt the earth move
I felt your heart so

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Em F

in your eyes _____ and the moon _____
 in my hands _____ like the trem - _____
 close to mine _____ and I knew _____

3 3 3 5 3 1 0 1 1 1 2 1 3 2 1 3 0 0 3

0 0 3 2 3 3 2 1 3 2 3 0 0

C/G G7 C

and the stars _____ were the gifts _____ you gave _____
 - bling heart _____ of a cap _____ tive bird _____
 our joy _____ would fill _____ the earth _____

3 2 3 3 1 0 1 0 0 3 0 0 1 2 0

3 2 3 3 3 3 3 3 2 3 2 0

Bb 5/6C1

to the dark _____ and the end - less _____
 that was there _____ at my com - _____
 and _____ last _____ till the end of _____

3 2 0 0 2 3 0 3 1 0 3 1 0 3 1 0 3 1 3 3 1 3

3 2 3 1 0 3 1 0 3 1 0 3 1 0 3 1 3 3 1 3

C Bb

skies, my love. To the dark
 mand, my love. That was there
 time, my love. And it would last

1 2 0 2 0 0 2 3 0 3 1 0 3

To Coda 1. C

and the end - less skies.
 at my com -
 till the end of

1 0 3 1 0 0 2 0 0 2 0 3 2 0 3 2 0

2. C D.S. al Coda

mand, my love.

0 2 0 2 0 0 2 0 3 2 0 3 2 0

Coda C

time, my

0 2 0 2 0 3 2 0

Outro
Dm

love, The first time ev - er I

C/G G7 C *rit.*

saw your face,

Bb C Bb C

your face, your face, your face.

*Barre 3rd finger

For All We Know

from the Motion Picture **LOVERS AND OTHER STRANGERS**
 Words by Robb Wilson and Arthur James
 Music by Fred Karlin

Intro
Moderately fast

Verse

1. Love, look at the
 3. See additional lyrics 2. I'll feel you

two close of us, _____
 to me, _____ stran but - gers _____
 time _____

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Fm6 C/E C C/B

in man - y ways, a - lone will tell.

Am7 C/G D7/F#

We've got a life - time to share, Let's take a life - time to say,

D Gmaj7 Cmaj7

so much to say, "I knew you well," and as we for on - ly

1. 2.

Fmaj7 Gsus4 G C C/B

go time from ____ day to day,... will tell us

1/3CIII-----

Em7 Am7 Am/G Fmaj7

so, and love may grow, for

Interlude

G7 G/B C G/C

all ____ we know.

F/C G/C C

G/C F/C To Coda Φ G/C D.S. al Coda (take 2nd ending)

Φ Coda G/C Csus4 C

Additional Lyrics

3. Love, look at the two of us,
Strangers in many ways.
Let's take a lifetime to say,
"I knew you well,"
For only time will tell us so,
And love may grow, for all we know.

God Only Knows

Words and Music by Brian Wilson and Tony Asher

Intro
Moderately (♩ = ♩)

A E F#m A/E B/F# C+/G#

Play 3 times

mf

TAB

Verse
D/A

Bm F#m

1. I may not al - ways love — you, but long as there are —
2., 3. If you should ev - er leave — me, well, life would still go —

TAB

B7 E/B C°7

— stars a - bove you, you nev - er need to doubt — it,
— on, be - lieve me. The world could show noth - ing to — me,

TAB

E/B A#m7b5 Chorus A

I'll make you so _____ sure a - bout it. God on - ly knows _
 so what good would _____ liv - ing do me?

0 0 0 4 0 4 2 4 0 0 0 2 0 2 0
 1 1 1 1 1 2 1 1 2 2 2 2 0 0
 2 2 1 2 1 1 0 0

To Coda 1. E/G# F#m7 A/E B/F# C+/G#

_____ what I'd be with - out _____ you.

0 0 2 1 2 4 2 2 2 2 2 4 4 4
 4 4 2 2 0 0 2 4

2. Interlude F#m7 A/E F#m7 G N.C.

_____ you.

2 4 2 2 2 2 2 0 0 2 0 3 2 0
 2 2 4 2 2 2 3 3 0 3 2 0

Bridge
G/D

A7/E

Bm/F#

Bm7

Ha, _____ ha, _____ Do, do, do, do, do, do,

E7/D

A/E

F#7

do, Ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, _____ ba, ba,

A/E

D#m7b5

Chorus
D

ba, ba, ba, ba, ba, _____ God on - ly knows -

*1/2CII~

A/C#

Bm7

_____ what I'd be with - out _____ you.

D.S. al Coda

Coda

F#m7

_____ you. _____

Outro-Chorus

E/G# A E/G#

God on - ly know what I'd be with - out...

F#m7 E/G# A

(God on - ly knows what I'd be with - out...) God on - ly knows

E/G# F#m7 E/G# Asus2

what I'd be { 1., 2. with - out... 3. with - out } you.

Play 3 times *rit.* *rit.*

Hallelujah

Words and Music by Leonard Cohen

Verse
Moderately

G Em G

1. I've heard there was a se - cret chord _ that Da - vid played _ and it
2., 3., 4., 5. See additional lyrics

mp

TAB

3	3	3	3	0	0	0	0	3	3	3	3	3
0	0	0	0	0	0	0	2	0	0	0	0	0
3	3	3	3	0	0	0	0	0	0	0	0	0

Em C D7

pleased the Lord, _ but you don't _ real - ly care for mu - sic, _

⑤

0	0	0	3	0	0	0	1	0	0	0	3	3	5	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

G

do you? _____ It goes like this: the

C D Em C

fourth, the fifth, the mi - nor fall, _____ the ma - jor lift, _____ the

5/6 CIII - - - - -

D7 B7/D# Em

haf - fled king _____ com - pos - ing Hal - le - lu - jah. _____

⑤

Chorus
C

Hal - le - lu - jah, Hal - le -

0 2 0 2 0 3 0 1 0 0 1 0 1 0 0 3

lu - jah, Hal - le - lu - jah,

0 2 0 2 0 0 0 3 0 1 0 0 1 0 0 1

1., 2., 3., 4.

G D

Hal - le - lu -

0 1 0 0 3 0 0 0 1 0 2 5 4 5 4 0

Gsus4 G G

jah. 2. Your lu
3. May -
4. There
5. May -

D C

jah. Hal - le - lu - jah, Hal - le -

Em C

lu - jah, Hal - le - lu - jah,

G D

Hal - le - lu

Gsus4 G

jah.

Additional Lyrics

2. Your faith was strong, but you needed proof.
 You saw her bathing on the roof.
 Her beauty and the moonlight overthrew you.
 She tied you to a kitchen chair,
 She broke your throne, she cut your hair,
 And from your lips she drew the Hallelujah.

3. Maybe I have been here before.
 I know this room, I've walked this floor.
 I used to live alone before I knew you.
 I've seen your flag on the marble arch.
 Love is not a vict'ry march,
 It's a cold and it's a broken Hallelujah.

4. There was a time you let me know
 What's really going on below,
 But now you never show it to me, do you?
 And remember when I moved in you
 The holy dove was movin' too,
 And every breath we drew was Hallelujah.

5. Maybe there's a God above,
 And all I ever learned from love
 Was how to shoot at someone who outdrew you.
 It's not a cry you can hear at night,
 It's not somebody who's seen the light,
 It's a cold and it's a broken Hallelujah.

Have I Told You Lately

Words and Music by Van Morrison

Chorus

Slowly

G C C/D G

Have I told you late-ly that I love you? Have I told you there's no one else a -

mf

C C/D C Bm

bove you? Fill my heart with glad-ness, — take a-way all my sad-ness,

To Coda

Am C/D G C/D Verse G

ease my trou-bles that's what you do. 1. For the morn - in' sun in all its
2. *Instrumental*

TAB

0 2 0 3 1 0 2 0 0 1 0 2 0 0 3 1 0 2 0

3 3 3 2 3 2 0 1 0 2 3 0 0 3 0 0 2 0

2 0 2 0 0 0 1 0 1 0 3 3 0 0 3 0 3 3 0 0 2 0

3 3 2 0 0 0 3 3 0 0 0 0 2 0 2 2

C C/D G C C/D

glo - ry greets the day with hope and com - fort, too. —

C Bm7 Am C/D

You fill my life with laugh-ter and some-how you make it bet - ter, ease my trou-bles that's what you

Bridge

G Am7 G/B Cmaj7

do. There's a love that's di-vine and it's yours and it's mine —

Bm Bm/A G Am7 G/B Cmaj7

— like the sun. At the end of the day,

we should give thanks and pray — to the one, to the one. Have I to the one. And have I

1. C C/D 2. C C/D *D.S. al Coda*

Bm

3

0 3 0 3 0 0 1 3 0 0 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2

Coda

do, Take a-way all my sad - ness, — fill my life with glad-ness,

G Am7 G/B **Outro** C Bm

0 0 2 0 0 2 0 1 0 3 0 0 3 0 1 0 3 0 0 3 0 3 0 0 2 0

ease my trou-bles that's what you do. Take a-way all my sad - ness, —

Am C/D G Am7 G/B C

0 2 2 0 0 3 3 0 2 0 0 2 0 1 0 3 0 0 0 1 0 3 0 3 0 0 3

— fill my life with glad-ness, ease my trou-bles that's what you do. —

Bm Am C/D G

2 0 2 0 0 2 0 0 2 2 0 1 3 3 0 2 2 0 0 3 2 0 3

Have a Little Faith in Me

Words and Music by John Hiatt

Intro
Moderately slow

Verse

G5 Em7 Csus2 G5 *Play 4 times* G5 Em7

1. When the road _ gets dark _
3. See additional lyrics

mp

TAB

Csus2 G5 Em7 Csus2 G5

and you can no long - er see, _

Em7 Csus2 G5 Em7

just let my love _ throw a spark _ and have a lit - tle faith in _ me. _

The musical score is written for guitar and voice. It begins with an Intro section marked 'Moderately slow'. The Intro features a guitar solo with a 'Play 4 times' instruction. The Verse consists of three lines of music, each with a vocal line and a guitar line. The guitar line includes a TAB section. The key signature is one sharp (F#) and the time signature is 4/4. The score is written for guitar and voice.

Verse

Csus2 G5 G5 Em7 C6sus2 G5

2. And when the tears — you cry —

4. See additional lyrics

Em7 Csus2 G5 Em7

are all — you can be - lieve, — just give these lov - in' arms — a

Csus2 G5 Em7 Csus2 G5

try, — ba - by, and have a lit-tle faith in — me. — And have a lit-tle

Chorus

G D/F# Em Bm/D C C/D

faith in — me, — and have a lit-tle faith in — me. —

G C C/D G D/F# Em Bm/D

And have a lit-tle faith in me, and have a lit-tle

1. C C/D G C C/D 2. G A A/C#

faith in me.

Outro
D A/C# Bm F#m/A F#m

Well, I've been lov-in' you for such a long time, girl, ex-pect-ing noth-in' in re -
See additional lyrics

G G/A D G G/A

turn just for you to have a lit-tle faith in me. You see,

D A/C# Bm F#m/A F#m G G/A

time, time _ is our friend, 'cause for us, there is no end, _ and all you got-ta do is have a lit-tle faith

5/6CII-----

1. D G G/A 2. D G G/A D A/C#

in me. I said in me.

2/3CII-----

Bm F#m/A F#m G G/A D

1/2CII--- CII---

rit.

Additional Lyrics

3. And when your secret heart
Cannot speak so easily,
Come here, darlin', from a whisper, start
To have a little faith in me.

4. And when your back's against the wall,
Just turn around and you, you will see
I will catch you, I will catch your fall, baby;
Just have a little faith in me.

Outro Well, I've been lovin' you for such a long time, girl,
Expecting nothin' in return just for you to have a little faith in me.
You see, time, time is our friend, 'cause for us, there is no end,
And all you gotta do is have a little faith in me.
I said I will hold you up. I will hold you up.
Your love give me strength enough, so have a little faith in me.
I said, hey, hey, all you gotta do for me, girl,

Have You Ever Really Loved a Woman?

from the Motion Picture DON JUAN DeMARCO

Words and Music by Bryan Adams, Michael Kamen and R.J. Lange

Intro
Freely

E \flat add \sharp 4 Cm6 D

1. To

mf

Verse
Slow, in 2

E \flat add \sharp 4 Cm6

real - ly love a wom - an, to un - der - stand her, you got - ta
wom - an, let her hold you till you

Instrumental

D B \flat add9

know her deep in - side, — hear ev - 'ry thought, see ev - 'ry
know how she needs to be touched. — You've got - ta breathe her, real - ly

⑤

F/A Gm F

dream, taste her and give her till you can wings feel when she wants her in your to fly. _____ } 1., 3. Then when you
 blood, _____ } 2. When you can
Instrumental ends

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics: "dream, taste her and give her till you can wings feel when she wants her in your to fly. _____ } 1., 3. Then when you blood, _____ } 2. When you can". Above the staff are chord markings: F/A, Gm, and F. The middle staff is a guitar line with triplets and slurs. The bottom staff is a bass line with fret numbers: 1, 0, 3, 2, 0, 3, 1, 3, 3, 2, 1, 1, 1, 1, 2, 1, 1, 2, 3, 3, 3.

Cm Dsus4 D

find see your-self ly un - born ing help chil - dren in her arms, _____ } you
 in her eyes, _____ }

The second system of the musical score consists of three staves. The top staff is a vocal line in C minor (two flats) with lyrics: "find see your-self ly un - born ing help chil - dren in her arms, _____ } you in her eyes, _____ }". Above the staff are chord markings: Cm, Dsus4, and D. The middle staff is a guitar line with triplets and slurs. The bottom staff is a bass line with fret numbers: 4, 0, 4, 4, 4, 0, 3, 3, 1, 3, 2, 0, 2, 0, 4, 0, 5, 0.

Dsus4 D C/G C/D G

know you real - ly love _____ a wom - an. When

The third system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics: "know you real - ly love _____ a wom - an. When". Above the staff are chord markings: Dsus4, D, C/G, C/D, and G. The middle staff is a guitar line with triplets and slurs. The bottom staff is a bass line with fret numbers: 0, 0, 0, 2, 2, 1, 0, 2, 0, 0, 0, 0, 2, 0, 0, 0, 0, 0, 3, 3.

Chorus
G

D

you love a wom - an, you tell her that she's real - ly want - ed.

⑤

3 0 3 0 0 3 0 3 1 0 0 0 0 0 3 2

3 0 5 4 0 4 2

D7

When you love a wom - an, you tell her that she's _____ the

④

3 2 3 0 2 2 0 1 1 3 0 3 2

5 4 0 4 5 5 0 0 0 0 0

G G/F#

one, _____ 'cause she needs some - bod - y to

①

0 3 0 0 0 0 0 0 0 3 0 0 3 0

3 3 3 3 3 3 3 2

Em7 E° Am D9 Am7 D7


{ 1., 3. tell her that it's gon - na last _____ for - ev - er. } So
 { 2. tell her that you'll al - ways be _____ to - geth - er. }

1/2CV-----
 1/2CH 7

⑤ ⑤

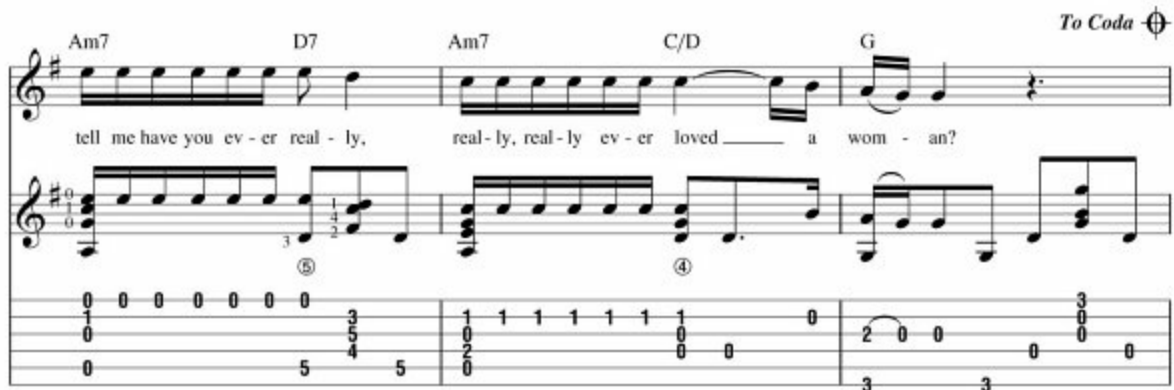
3 0 3 3 3 3 5 5 5 0 5 5 7 0 3 5 4 5

0 0 0 5 5 5

To Coda 

Am7 D7 Am7 C/D G

tell me have you ev - er real - ly, real - ly, real - ly ev - er loved ____ a wom - an?



1. 2. **Bridge**
Eb

2. To real - ly love a You got to give her some _ faith,



F/Eb G

hold her _ tight, a lit - tle ten - der - ness, you got - ta treat her _ right.

1/2CV-----



D7 D7sus4 G

She will be _ there for you _ tak - in' good _ care of you. _ You real - ly got - ta

1/2CV-----



D.S. al Coda

love your wom-an, — yeah.

Coda

Just tell me have you ev-er real-ly,

real-ly, real-ly ev-er loved — a wom-an? Just

tell me have you ev-er real-ly, real-ly, real-ly ev-er loved — a wom-an?

tell me have you ev-er real-ly, real-ly, real-ly ev-er loved — a wom-an?

Hello

Words and Music by Lionel Richie

1. 2.

Intro
Slow

Am(add9) G6add4 Fmaj7 G6 Fmaj7 Fmaj7 G6 Fmaj7

1. I've

Verse

Am(add9) G6add4 Fmaj7 G6 Fmaj7 Am(add9) G6add4

been a - lone with you in - side my ____ mind, and in my dreams I've kissed your lips
long to see the sun - light in your ____ hair and tell you time and time a - gain

3. *Instrumental*

Fmaj7 G6 Fmaj7 Am(add9) G6add4 Fmaj7 G6 Fmaj7

a thou - sand times. I some-times see your pass out - side my ____ door. Hel-
how much I care. Some-times I feel my heart will o - ver - flow. Hel-
Instrumental ends Hel-

Am(add9) G6add4 Fmaj7 A

lo, is it me you're look - ing for? — I can
 lo, I've just got to let you know. — 'Cause I
 lo, is it me you're look - ing for? —

Chorus

Dm G C F

see it in your eyes, I can see it in your — smile. — You're
 won - der where you are, and I won - der what — you do. — Are you

Bb E+ E Am Bm Am Bm

all I've ev - er want - ed, and my arms are o - pen wide. — 'Cause you
 some - where feel - ing lone - ly, or is some-one lov - ing you? — Tell me

Bb E+ E Am(add9) G6add4

want to tell you so much;
let me start by saying: I love you.

1., 2. || 3.

Fmaj7 G6 Fmaj7 Am(add9) G6add4 Fmaj7 G6 Fmaj7 A

2. 1

2.

Here, There and Everywhere

Words and Music by John Lennon and Paul McCartney

Intro

Moderately slow

G Bm Bb Am7 D7

To lead a bet - ter life, I need my love to be here. _

mf

TAB

3 0 0 0 3 3 3 | 1 3 3 3 6 4 3 3 | 0 5 5 5 0 4 5 4

Verse

G Am Bm C G Am

1. Here, mak - ing each day _ of the year, _
2. See additional lyrics

TAB

3 2 0 2 0 2 0 2 | 0 3 5 1 1 0 3 | 3 2 0 2 0 2 0 2

Bm C F#m7 B7 F#m7 B7

chang - ing my life _ with a wave _ of her hand. _ No - bo - dy can _ de - ny _

TAB

0 1 3 0 | 0 0 0 | 0 1 0 0

2 0 3 | 2 2 1 2 1 | 2 2 1 2 0

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1. 2.

Em Am Am7 D7 Am7 D7 F

— that there's some - thing there. — I want her

Bridge

Bb Gm Cm D7 Gm

ev - 'ry - where, and if she's be - side me I know I need nev - er care.

CHIII-----

Cm D7 G Am7 Bm C

But to love her is to need her ev - 'ry-where. Know-ing that love — is to share. —

CHIII-----

G Am Bm C F#m7 B7

— Each one be - liev - ing that love — nev - er dies, —

1.

F#m7 B7 Em Am Am7 D7 F

watch - ing her eyes — and hop - ing I'm al - ways there. — I want her

0 1 0 0 2 1 2 0 2 0 2 2 0 2 0 2 3 1

2.

Am7 D7 G Am7 Bm C

— I will be there and ev - 'ry - where.

0 2 1 0 2 0 0 0 0 0 0 0 3 0 2 0 3 2 0 2

G Am7 Bm rit. C G

Here, there and ev - 'ry - where. —

0 0 0 0 3 2 3 2 0 2 3 2 0 2

Additional Lyrics

2. There, running my hands through her hair,
Both of thinking how good it can be.
Someone is speaking,
But she doesn't know he's there.

How Deep Is Your Love

from the Motion Picture SATURDAY NIGHT FEVER
Words and Music by Barry Gibb, Robin Gibb and Maurice Gibb

Verse
Moderately

C Em7 Am A Dm E7

1. I know your eyes in the morn - ing sun. — I feel you touch — me in the pour - ing rain. —
2. I be - lieve in you. — You know the door — to my ver - y soul. —

mf

F/G C Em Am7

— And the mo - ment that you wan - der far — from me. — I want to
— You're the light — in my deep - est, dark - est hour, — you're my

Dm7 F/G

Pre-Chorus
Fmaj7

feel you in my arms a - gain. — And you come — to me — on a sum -
sav - ior when I fall. — And you may — not think — I — care —

1/3CII 5/6CVIII

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Em7 Dm7 Bb13

- mer breeze, — keep me warm — in your love, — then you soft — ly leave. — } And it's
 — for you — when you know — down in — side — that I real — ly do. — }

1/2CV 5/6CI 5/6CI

Em7 F/G Chorus C

me you need — to show. — How deep — is your love? — How deep —

1/3CIII 5/6CX

Fmaj7 Dm7 Fm6 Cmaj7

— is your — love? I real — ly mean — to learn. — 'Cause we're liv — ing in a world of fools, —

Gm7 A7 A7b9 Dm7

— break - ing us down when they all — should let us be. We be - long —

CIII 2/3CV 1/2C1

Outro

Fm C Em7 F/G

— to you — and me.

1/2C1

C Cmaj9

How deep — is your love? — How deep — is your — love?

Hero

Words and Music by Mariah Carey and Walter Afanasieff

Intro
Slow

Cadd9 G/B Am7 C/G F C/E

mp ③

T 3 1 0 1 0 3 1 1 0 1 0 1 0 3 1 1 0 2 0 1 0 5

A 3 3 2 0 2 2 1 0 0 3 3 3 0 1 0 0 1

B 3 3 2 0 2 2 1 0 0 3 3 3 0 1 0 0 1

Verse

Dm7 F/G G Cadd9 Bb5

1. There's a he - ro if you look in - side your heart. You don't
long - road when you face the world a - lone. No one

5 3 1 0 1 3 1 1 3 3 3 0 1 0 0 1

3 3 3 1 1 0 1 3 2 0 1 3 1 1 2 0 1

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Am7 F/G G Cadd9

have to be a - fraid of what you are. There's an an - swer if you
reach - es out a hand for you to hold. You can find love if you

3 3 3 1 1 0 1 3 2 0 0 0 1 3 1 1 2 0 1

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 3 3 1 1 0 1 3 2 0 0 0 1 3 1 1 2 0 1

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Bb9 A♭add9

reach in - to your soul and the sor - row that you know will melt a -
 search with - in your - self and the emp - ti - ness you felt will dis - ap -

Guitar fretboard diagrams for the first system:

```

  Treble: 3 3 3 0 1 0 | 6 4 4 3 1 3 1 3
  Bass:   1 1 0 0 5 | 4
  
```

Chorus
 F/G G Cadd9 G/B Am7 C/G

way. And then a he - ro comes a - long with the strength to car - ry
 pear.

Guitar fretboard diagrams for the second system:

```

  Treble: 3 0 2 0 2 | 3 0 2 0 1 0 3 1 1 0 | 1 0 1 0 0 3 1 3
  Bass:   3 3 | 3 0 2 0 3 2 | 0 2 0 2 3 0 3
  
```

F Em7 Dm7 F/G

on and you cast your fears a - side and you know you can sur -

Guitar fretboard diagrams for the third system:

```

  Treble: 1 2 1 0 3 1 0 1 | 2 1 0 2 0 1 3
  Bass:   3 2 3 2 2 | 0 3 2 3 3
  
```


Cadd9 G/B Am7 C/G

vive. So, when you feel like hope is gone, look in - side you and be

Guitar fretboard diagrams for the fourth system:

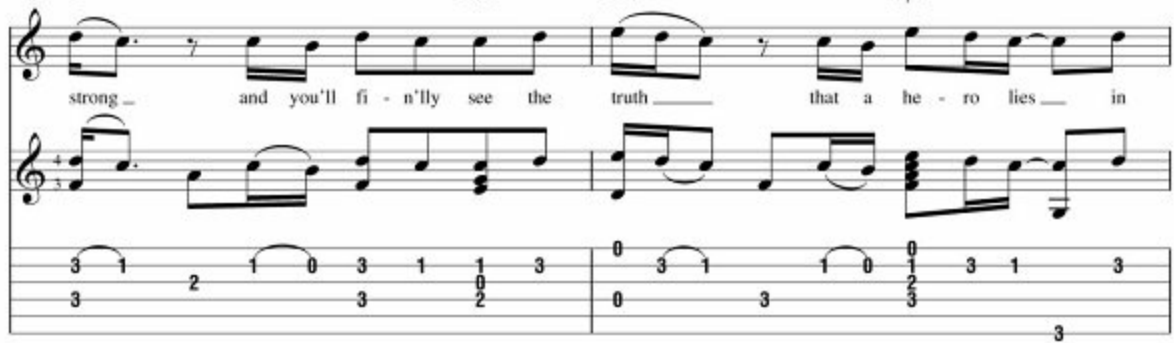
```

  Treble: 0 3 1 0 3 1 0 0 3 | 0 3 1 0 3 5 0 0 3
  Bass:   3 3 3 2 | 0 0 3 3
  
```

To Coda 


F Em7 Dm7 F/G

strong _ and you'll fi - n'ly see the truth _ that a he - ro lies _ in



1. C G/B Am7 F G C 2. C


you. _ 2. It's a you. _



Bridge

A^b E^b/G E^b B^b

Lord _ knows _ dreams are hard to fol - low,



A^b E^b/G E^b B^b/D Cm7 B^b

but don't let an - y - one tear them a - way. _



$A\flat$ $E\flat/G$ $E\flat$ $B\flat$ $A\flat$ $E\flat/G$

Hold on, there will be to-mor-row. In time you'll find the

D.S. al Coda

F/G G

way.

Coda

C/F C/E

you.

A tempo

$Dm7$ F/G G $Cadd9$ G/B

rit. That a he-ro lies in you,

$Am7$ C/G F F/G G C

rit. that a he-ro lies in you.

I Believe I Can Fly

Words and Music by Robert Kelly

Slow Verse

C Dm7b5/C

1. I used to think that I could not go on, and
I was on the verge of break - ing down. Some -

mp

C Dm7b5/C C

life was noth - ing but an aw - ful song. But now I know the mean - ing of true
times - si - lence can seem so loud. There are mir - a - cles in life I must a -

Dm7b5/C C Dm7b5/C E7#5

love, I'm lean - ing on the ev - er - last - ing arms. } If I can
chieve, but first I know it starts in - side of me. }

1/2 C# - 7

Pre-Chorus

Am7 Dm7b5/Ab

see it, then I can { 1., 3. do 2. be } it, if I just be -

The Pre-Chorus section consists of two measures. The first measure has a vocal line with the lyrics "see it, then I can" and a guitar line with fret numbers 2, 1, 2, 0, 0, 2, 2, 1, 3. The second measure has a vocal line with the lyrics "it, if I just be -" and a guitar line with fret numbers 0, 5, 3, 3, 5, 5, 5, 0. The guitar line is in standard tuning (E, A, D, G, B, E).

C/G F/G Chorus C

lieve it, there's noth-ing to it. I be-lieve I can fly, I be-lieve I can

The Chorus section consists of two measures. The first measure has a vocal line with the lyrics "lieve it, there's noth-ing to it. I be-lieve I can fly," and a guitar line with fret numbers 2, 0, 2, 3, 0, 1, 0, 3, 1, 0, 0, 0, 3, 1. The second measure has a vocal line with the lyrics "I be-lieve I can" and a guitar line with fret numbers 1, 2, 0, 3, 3, 0, 0, 0, 3, 1. The guitar line is in standard tuning (E, A, D, G, B, E).

Am7 Dm7

touch the sky. I think a-bout it ev-'ry night and day, spread my wings and

The Chorus section consists of two measures. The first measure has a vocal line with the lyrics "touch the sky. I think a-bout it ev-'ry night and day," and a guitar line with fret numbers 3, 1, 1, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The second measure has a vocal line with the lyrics "spread my wings and" and a guitar line with fret numbers 0, 1, 1, 2, 1, 0, 0, 0, 0, 0, 0, 0, 0. The guitar line is in standard tuning (E, A, D, G, B, E).

F/G G#°7 Am7

fly a-way. I be-lieve I can soar, I see me run-ning through that

The Chorus section consists of two measures. The first measure has a vocal line with the lyrics "fly a-way. I be-lieve I can soar," and a guitar line with fret numbers 0, 1, 3, 3, 1, 0, 0, 0, 3, 5, 1, 2, 3, 5. The second measure has a vocal line with the lyrics "I see me run-ning through that" and a guitar line with fret numbers 1, 2, 0, 0, 0, 3, 3, 1, 0, 2, 0, 0, 0, 0. The guitar line is in standard tuning (E, A, D, G, B, E).

Dm7b5/Ab C/G Dm7b5/Ab To Coda

o - pen door. I be-lieve I can fly, I be-lieve I can fly, I be-lieve I can

1/2CI-----

1. Am7 F/G 2. Am7

fly. 2. See fly.

Dm7 C/E F/G E7#5 D.S. al Coda

Hey, 'cause I be-lieve in me. Oh, if I can

1/3CI----- 1/2CI-----

Coda C/G Dm7b5/Ab C

fly.

I Will Remember You

Theme from THE BROTHERS McMULLEN

Words and Music by Sarah McLachlan, Seamus Egan and Dave Merenda

Chorus

Moderately slow

A D/A E/A

I will re-mem-ber you,

mp

TAB

A D E7sus4

Will you re-mem-ber me? Don't

1/2CII 1/3CII 2/3CII

4th time, To Coda 2

A D/F# A/E

let your life pass you by,

2/3CII

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Bm7 A D E *To Coda 1*

Weep not for the mem - o - ries.

Verse A D/F#

1. I'm so tired, but
2. I'm so a - fraid to love you, but

E E7 A D

I can't sleep. Stand - in' on the edge of some - thing
more a - fraid to lose, cling - ing to a past that does - n't

E7 F#m7 E A D

much too deep. It's fun - ny how I feel so much but
let me choose. Once there was a dark - ness, a

E E7 A D/F#

can - not say a word. — Though we are scream - ing in - side, — oh — we,
 deep and end - less night. — You gave me ev - 'ry thing you had, oh,

E7sus4 2nd time, D.C. al Coda 1

we can't — be heard. } And
 you gave — me light. }

⊕ Coda 1

A D.C. al Coda 2

2/3CH

⊕ Coda 2

Freely Bm7 A D

Weep not for — the

E A E7sus4 A

mem - o - ries.

I Hope You Dance

Words and Music by Tia Sillers and Mark D. Sanders

Intro

Moderately slow, in 2

Em C G D/F# Em C

mf

TAB

0 0 2 3 0 2 3 0 3 2 0 0 4 0 0 4 3

1. 2. Verse

Dadd4 G

1. 1 hope you nev - er
2. See additional lyrics

3 2 2 0 3

Em

lose your sense of won - der, you get your fill to eat — but al - ways keep that

0 3 3 0 3 0 0 3 0 2 3 3 3 2 2 0 0 3

3 0 3 0 2 0 2 0

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C

hun - ger. May you nev - er take one sin - gle breath - for grant - ed.

D

God for - bid love ev - er leave you emp - ty - hand - ed. 1. I hope you

Pre-Chorus

C D G C D

(3.) still feel small when you stand be - side - the o - cean. When - ev - er one door clos - es, I -

2. See additional lyrics

G Am G/B

- hope one more o - pens. Prom - ise me - that you'll - give faith a fight - ing -

C D

— chance. — And when you get the choice to sit it out or dance, —

1. Chorus

Em C G D/F#

I hope — you dance, — I hope — you —

Em C Dadd4 To Coda 1

dance. — 2. I hope — you

2. Chorus

Em C G D/F# Em C

{ dance. } is a wheel in con - stant mo - tion, al - ways roll - ing us —
Time

*Sung at once.

Dadd4 Em C

a - long. — Tell me, who wants to look back on their

G D/F# Em C Dadd4 To Coda 2

youth and won - der where — those years — have — gone? —

D.S. al Coda 1 (take 1st ending)

3. I hope — you

Coda 1 D.S.S. al Coda 2

I hope — you

Coda 2

Em

Additional Lyrics

2. I hope you never fear those mountains in the distance.
Never settle for the path of least resistance.
Livin' might mean takin' chances, but they're worth takin'.
Lovin' might be a mistake, but it's worth makin'.

Pre-Chorus 2 Don't let some hell-bent heart leave you bitter.
When you come close to sellin' out, reconsider.
Give the heavens above more than just a passing glance.
And when you get the choice to sit it out or dance,
I hope you...

I Say a Little Prayer

Lyric by Hal David

Music by Burt Bacharach

Intro
Moderately

Cmaj7 F/G

mf

TAB

1. 2.

Emaj7 E7sus4 E7

Verse
Am7 Dm7 G

1. The mo - ment I wake up, be - fore I put on my
2. I run for the bus, dear. While rid - ing, I think of
3. Instrumental

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Cmaj7 Bm7 E7

make - up, I say a lit - tle prayer for you. —
us, dear. I say a lit - tle prayer for you. —

3 1 0 | 2 2 2 2 2 3 0 | 1 0 3 0

3 3 3 | 2 2 2 | 0 0

Am7 Dm7 G

While comb - ing my hair now, and won - d'ring what dress to
At work, — I just take time, and all — through my cof - fee

1 0 3 3 0 2 | 3 5 5 5 5 | 5 5 5 3 0 | 0 3

0 3 3 | 5 5 5 | 5 5 5 | 3 3

Cmaj7 Bm7 E7

wear now, I say a lit - tle prayer for you. — For -
break time, —
Instrumental ends

3 1 0 | 2 2 2 2 2 3 0 | 1 0 3 0 0

3 3 3 | 2 2 2 | 0 0

Chorus

F G/F Em7 C/E C Bb/C C

ev - er, for - ev - er, you'll stay in my heart — and I will love you. For -

1 1 1 3 3 3 | 3 3 3 0 3 | 0 0 1 0 3

2 3 3 3 3 | 0 0 0 3 | 0 0 3 0 3

0 0 | 3 3 3 3

F G/F Em7 C/E Bb/C C Bb/C C

ev - er and ev - er, we nev - er will part. — Oh, how I'll love you. To -

1 1 1 3 3 3 | 3 3 3 0 3 | 1 0 3 0 3

2 3 3 4 3 | 0 3 0 0 3 | 3 1 3 3 3

3 3 3 3 3 | 0 0 3 3 3 | 3 3 3 3 3

F G/F Em7 C/E C Bb/C C

geth - er, to - geth - er, that's how it must be. — To live with - out you would

1 1 1 3 3 3 | 3 3 3 0 3 | 0 0 1 0 3

2 3 3 4 3 | 0 3 0 0 3 | 0 0 3 0 3

3 3 3 3 3 | 0 0 3 3 3 | 3 3 3 3 3

F G/F E **Outro-Verse**
Am7

on - ly mean heart-break for me. *Play 3 times* My dar - ling, be -

1 1 1 3 1 0 | 0 0 2 1 3 | 2 0 3 2 | 1 0 3 3 0 2

2 3 3 3 0 0 | 1 1 2 1 3 | 2 0 3 2 | 0 2 3 3 0 2

3 3 3 3 3 3 | 0 0 3 3 3 | 2 0 3 2 | 0 3 3 0 2

Dm7 F/G

lieve me, for me — there is no one — but —

5 5 5 5 5 | 5 5 5 3 0 | 0 1 1 1 1 | 1 1 1 1 3

3 3 3 3 3 | 3 3 3 3 3 | 3 3 3 3 3 | 3 3 3 3 3

Cmaj7

you.
you.

Please love me, too.
An - swer my prayer.

F/G

Cmaj7

1. F/G

I'm in love with

2. F/G

Say you love me, too.
prayer?

Cmaj7

F/G

Why don't you an - swer my

Repeat and fade

I Will Always Love You

Words and Music by Dolly Parton

Slow Verse

G Em G/D

1. If I should stay, I would on - ly be in your
2., 3. See additional lyrics

mp

C D G

way. So, I'll go, but I know I'll

Em G/D C D Chorus G Em

think of you each step of the way. And I will

TAB

1 0 0 0 2 1 0 0 0 0 2 0 0 0 0 2 0 0 2 2

3 3 3 3 0 2 3 3 0 2 2

C D7 G Em C D7

al - ways _ love you. _ I _ will al - ways _ love

1., 2. G C G 3. G Em

you. 2. Bit - ter - you.

Freely C D7 rit. C D7 G

I will al - ways love you.

Additional Lyrics

2. Bittersweet memories,
That's all I am taking with me.
Goodbye, please don't cry.
We both know that I'm not what you need.
But...

3. Spoken: I hope life treats you kind.
And I hope that you have
All that you ever dreamed of.
And I wish you joy and happiness,
But above all of this, I wish you love.
And...

I Will Wait for You

from THE UMBRELLAS OF CHERBOURG

Music by Michel Legrand

Original French Text by Jacques Demy

English Words by Norman Gimbel

Verse

Moderately

Am Dm

1. If it takes for - ev - er, I will wait for
2., 3. See additional lyrics

mf

F/G G7 F/G G7 F/C C

you; for a thou - sand sum - mers I will wait for

1/3CI ---

Bm7b5 E7 Am Dm

you. 'Til you're back be - side me, 'til I'm hold - ing

The musical score is presented in three systems. Each system includes a vocal line in treble clef with lyrics, a piano accompaniment line in treble clef with dynamics like *mf*, and a guitar/bass line in a 6-string format. Chord symbols (Am, Dm, F/G, G7, F/C, C, Bm7b5, E7) are placed above the vocal line. The guitar/bass line uses numbers 0-5 for frets and includes a 'T' for the thumb. The piano accompaniment includes articulation marks like '1/3CI'.

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To Coda 

Bm7b5 Am/C F Bm7b5/E E7 Am

you, 'til I hear you sigh here in my arms.



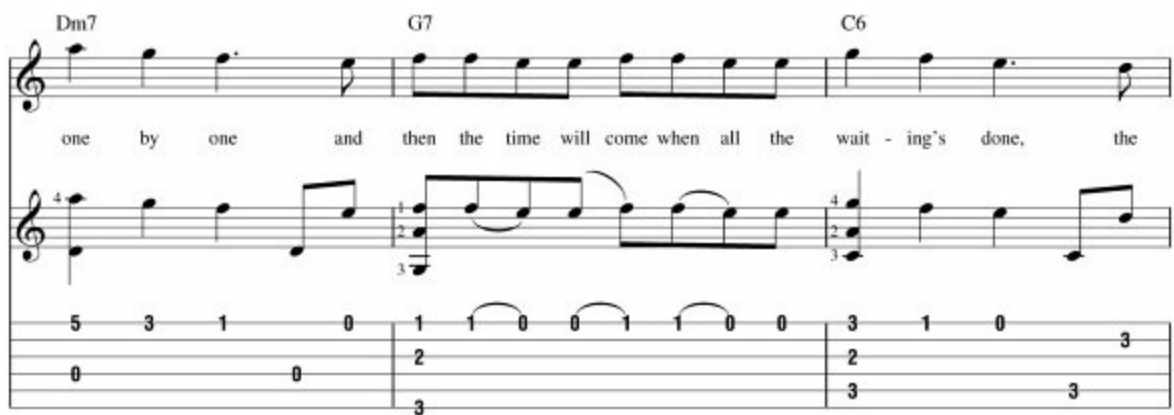
1. 2. **Bridge**
Bm7b5 E7 Fmaj7

2. An - y The clock will tick a - way the hours



Dm7 G7 C6

one by one and then the time will come when all the wait - ing's done, the



Bm7^b5 E7 Am

time when you re - turn and find me here and run straight

F7 Bm7^b5 E7 D.S. al Coda

to my wait - ing arms. 3. If it

⊕ Coda

Additional Lyrics

2. Anywhere you wander, anywhere you go,
Ev'ry day, remember how I love you so.
In your heart believe what in my heart I know,
That forevermore I'll wait for you.
3. If it takes forever I will wait for you;
For a thousand summers I will wait for you.
'Til you're here beside me, 'til I'm touching you
And forevermore sharing your love.

I'll Be There

Words and Music by Berry Gordy, Hal Davis, Willie Hutch and Bob West

Intro
Moderately slow

1. 2.

D C G Dadd4

mf

Verse
D A/C# Bm D/A

1. You and I must make a pact; we must bring sal -
2. I'll reach out my hand to you; I'll have faith in
3., 4., 5. See additional lyrics

2/3CII----- 2/3CII

F#m G Em7 G/A

va - tion back. Where there is love, I'll ____
all you do. Just call my name and I'll ____

CII-----

5th time, To Coda

The musical score is presented in three systems. Each system includes a vocal melody line in treble clef with lyrics, a guitar line in treble clef with fret numbers, and a bass line in bass clef with fret numbers. Chords are indicated above the staff. The first system is the Intro, marked 'Moderately slow' and 'mf', with two endings. The second system is the Verse, starting with a repeat sign and including three verses of lyrics. The third system continues the verse and ends with a 'To Coda' instruction. The key signature has two sharps (F# and C#), and the time signature is 4/4.

1. 2.

D D

— be there. — be there. And oh, —

Bridge

F C G

I'll be there to com - fort you, build my world — of dreams a - round you, I'm so

D F C

glad that I found you. I'll be there with a love that's strong, I'll be your

1st time, D.S. (take repeat)
2nd time, D.S. al Coda

G D Dadd4

strength. I'll keep hold - in' on. —

♣ Coda

Outro

D D

— be there. I'll be there. _

A Bm D/A F#m G Em7

I'll be there. _ Just call my

Repeat and fade

G/A D

name, _ I'll _ be there.

Additional Lyrics

3. Let me fill your heart with joy and laughter.
Togetherness, girl, is all I'm after.
Whenever you need me, I'll be there.
4. I'll be there to protect you,
With an unselfish love I'll respect you.
Just call my name, and I'll be there.
5. If you should ever find someone new
I know he better be good to you.
'Cause if he doesn't, I'll be there.

I'll Follow the Sun

Words and Music by John Lennon and Paul McCartney

Intro
Moderately fast

Verse

C Fmaj7 C G

1. One day ____
2. Some day ____
4. Instrumental

mf

F7 C D

you'll look ____ to see I've gone, ____ for to -
you'll know ____ I was the one. ____ But to -
Instrumental ends Yeah, to -

C Em/B D7 G C

1.
mor-row may rain, ____ so ____ I'll fol-low the sun.
mor-row may rain, ____ so ____ I'll fol-low the
mor-row may rain, ____ so ____ I'll fol-low the

The musical score is written for guitar, bass, and voice. It begins with an instrumental introduction in 4/4 time, marked 'Moderately fast'. The key signature has one flat (Bb). The guitar part features a melodic line with triplets and a bass line with a steady eighth-note pattern. The vocal line enters in the first measure of the verse. The score includes three systems of music, each with a vocal line, a guitar line, and a guitar tablature line. The lyrics are written below the vocal line. The guitar tablature is written on a six-line staff below the guitar line. The score includes various musical notations such as chords (C, Fmaj7, G, F7, D, Em/B, D7), dynamics (*mf*), and articulation marks (accents, slurs). The piece concludes with a final instrumental flourish.

2.

Fmaj7 C C C7

sun. sun. And now the

Chorus

Dm Fm C

time has come, _ and so, my love, _ I must go. _

1/2CI-----

C7 Dm Fm

And though I lose a friend, _ in the end, _ you will know, _

1/2CI-----

Verse

C Dm G

Oh. 3., 5. One day

1 0 1 3 1 0 2 0 0 0 2 0

3 2 3 0 3 0 3 2 3

F7 C D

you'll find that I have gone. But to -

1 2 1 3 1 2 0 1 0 3 0 2 2 1 3

1 3 1 3 1 3 3 3 2 0 2 0 2 1 3

C Em/B D7 G C *To Coda*

mor - row may rain so I'll fol - low the sun,

0 0 3 0 0 3 1 0 1 3 1 0 0 1

3 2 0 5 4 0 4 3 0 3 2 3

D.S. al Coda
(take 2nd ending)

Fmaj7 C

0 2 1 1 0 0

2 2 3

Coda

Fmaj7 C

0 2 1 0 1 0 2 3

2 2 3

Words and Music by Jim Croce

Gmaj7

5/6CH -----

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Verse

Gmaj7

Bm

Am7

know it's kind of late, — I hope you did - n't wake -

2., 4. See additional lyrics
3. Guitar Solo

5/6CII -----

D/F#

C/E

D/F#

Gmaj7

Bm

— you. But what I've got - ta say — can't wait. —

5/6CII -----

Chorus

Am7

D/F#

C/E

D/F#

C

I know you'd un - der - stand. — 1., 2., 4. 'Cause ev - 'ry time I

3. See additional lyrics

C#07 B7 Em C

tried to tell — you, the words just came out wrong. — So I'll

G D C 1., 2., 3. G D

have to say — I love — you in a song. — 2. Yeah, I

4. D.C. al Coda

G D

♢ Coda Cm D7 Gmaj7

rit.

Additional Lyrics

2. Yeah, I know it's kind of strange,
But ev'ry time I'm near you
I just run out of things to say.
I know you'd understand.

Chorus 3 'Cause ev'ry time the time was right,
All the words just came out wrong.
So I'll have to say I love you in a song.

4. Yeah, I know it's kind of late,
I hope I didn't wake you.
But there's something that I just gotta say.
I know you'd understand.

If

Moderately

Aadd9

Amaj9

A9

 D_{ij}^6/A
$$\text{Dm}_{ij}^6/A$$

A

Verse

Aadd9

Amaj9

A9

 D_0^6/A

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Dm⁶/A **A** **Bm7b5**

— will nev - er show — the you — I've come — to know. —
 - row and to - day, — be - side — you all — the way. —

1/2CH - 7

E7 **Aadd9** **Amaj9**

— If a face could launch a thous - sand ships, — then
 — If the world should stop re - volv - ing, spin - ning slow -

A9 **D⁶/A** **Dm⁶/A**

where am I — to go? There's no — one home but you. —
 - ly down — to die, I'd spend the end — with you. —

1/2CH - 7

A Bm7^b5 E7

— You're all — that's left — me to. — And when —
 — And when — the world — was through, — then

1/2CII ---

Bridge F#m F#m/E# F#m/E

one — my love — for life — is run - ning —
 — by one — the stars — would all — go —

1/2CII --- 2/3CII ---

D6 C#m7^b5 F#7

dry, you come and pour — your -
 out. Then you and I — would

If You Leave Me Now

Words and Music by Peter Cetera

Intro

Moderately

A E/A A E/A A E/A A A E/A A E/A A

mf *H.H.

0(12)

T	2	2	0	2	0	2	0	2	2	0	2	2	0	2	2	0	2
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

*See below

§ Verse

Amaj7

F#m11

1. If you leave me now, — you'll take a - way the big - gest part —
 leave me now, — you'll take a - way the ver - y heart —
 3rd time, Instrumental

C#m7

F#m7

B

— of me. — Oo, — no, — ba - by, please —
 — of me. — Oo, — no, — ba - by, please —

2/3CII — CII

*Harp Harmonic: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb assists by plucking the appropriate string.

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1. E A E/A A

— don't — go. — 2. And if you

— don't — go. —

2., 3. A F#m7 B E

— Oo, — girl, — I — just want you to stay. —

CH —

Bridge

A E/A A Am/D

1., 3. A love —
2., 4. We've come —

Gm/D D

— like — ours — is love — that's hard — to find. —
— too — far — to leave — it all — be - hind. —

F#m7 D E A 1., 3.

How could we let it slip a way?
How could we end it all this way?

CII

G#m C#7 2., 4. A C#m7 CII

When to-mor-row comes and we both

F#m7 Bm7 C#m7 Dm(maj7) To Coda

re-gret the things we said to-day.

CII 1/2CII

D.S. al Coda

Coda

Outro-Verse
Amaj7

3. If you leave me now, you'll

F#m11 C#m7

take a - way the big - gest part ____ of me. ____ Oo, ____

F#m7 B E A

____ no, ____ ba - by, please ____ don't ____ go. ____

F#m7 B E A E/A A E/A A E/A A

Repeat and fade

Oo, ____

It Must Have Been Love

Words and Music by Per Gessle

Verse
Moderately slow

G C

mf

1. Lay a whis-per on my pil-low, leave the win-ter on the
liev-ing we're to - geth-er, that I'm shel - tered by your

TAB

The first system of the verse features a vocal melody in G major, 4/4 time, starting with a mezzo-forte (mf) dynamic. The piano accompaniment consists of eighth-note chords. The guitar tablature shows the fretting for the vocal line and a bass line with triplets.

D G C

ground. I wake up lone-ly, a stare of si-lence in the
heart. But in and out-side I turn to wa-ter like a

TAB

The second system continues the verse melody. The guitar tablature includes a triplet in the bass line and a single note in the treble line.

Am D Pre-Chorus Em

bed-room and all a-round. Touch me now, I close my
tear-drop in your heart. And it's a hard win-ter's

TAB

The pre-chorus section begins with a change to A minor (Am) and then D major (D). The guitar tablature shows a triplet in the bass line and a single note in the treble line.

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G C D

eyes and dream a - way. It must have been love,
 day I dream a - way.

Chorus
 G C Am Em

but it's o - ver now. _____ { It must have been good, — but I lost it some-how, —
 It was all that I want - ed, now I'm liv - ing with - out. —

1. D G C

— It must have been love, but it's o - ver now, — From the mo - ment we touched, —

2. Am Em D G

— to the time that ran out. — 2. Make be - but it's o - ver now. —

Dm G

It's where the wa - ter flows, _ It's where the

0 2 3 2 0 1 0 | 2 0 0 0 1 0 | 0 1 0 0 2 0 2

3 3 3 3

F Am7 G Chorus C

wind _ blows, _ It must have been love, but it's o - ver now, _

0 1 2 0 1 | 1 0 3 3 0 1 | 0 8 8 8 8 10

1 1 1 1 0 2 3 3 0 8 || 8 7 8 7

F Dm Am G

{ It must have been good, _ but I lost it some-how, _ It must have been love,
It was all that I want - ed, now I'm liv - ing with - out, _

8 10 1 1 3 0 1 | 0 2 3 1 1 0 3 1 3 | 0 0 3 3 0 1 8

8 0 3 3 0 2 3 0 3 3

1. C F Dm Am

but it's o - ver now, _ From the mo - ment we touched, _ to the time that ran out, _

0 8 8 8 8 10 | 8 10 1 1 1 3 0 1 | 0 2 3 1 1 0 3 1 3

8 7 8 7 8 0 3 0

G C Gm

Yeah, must have been love, but it's o - ver now. It's where the

3 3 0 1 0 8 0 8 8 8 6 5 3 3 5 6 3 5

3 3 8 7 8 7

C Bb

wa - ter flows. It's where the wind blows.

3 0 1 0 0 0 0 0 1 0 3 0 1 0 1 3 0 1

3 3 3 3 1 1 1 1

Outro C F

Must have been love, but it's o - ver now,

0 1 0 1 0 0 0 1 0 0 0 1 0 1 0 1 2 1 2

1 1 1 1 3 3 3 3

Dm Am G C

now.

0 2 0 2 0 1 0 3 0 0 0 0 1 0 3 0 0 0 1 0 3 0 0 0

3 3 3 3 3 3 3 3

Just Once

Words by Cynthia Weil
Music by Barry Mann

Intro
Slow

C Fadd9/C Cmaj7/E

mf

Verse

Fadd9 F/G G C Fmaj7 Em7 Am7

1. I did my best, but I guess my best was - n't good e - nough - 'cause
2. I gave my all, but I think my all may have been too much - 'cause

Dm Fmaj7 Em7 Em/A Am Dm F/G G/F

here we are, — back where we were be - fore. Seems noth - ing ev - er chang-es, we're
Lord knows we're — not get - ting an - y - where. It seems we're al - ways blow - in' what -

Esus4 E/G# Am7 Dm C/E F

back to be - ing stran - gers, won - d'ring if — we ought to stay — or head on out the
ev - er we've got go - in', and it seems at times — with all we've got, — we have - n't got a

Chorus

F/G G F/G G C G/C Bb/C Cadd4/E

door, Just once, _ can't we fig - ure out _ what we keep do - in'

prayer.

Fmaj7 C/E Dm7 Gadd4/F Em7 Em/A Am

wrong, { why we nev - er last for ver - y long? What are we
why the good _ times nev - er last _ for long? Where are we

Dm F/G G C G/C Bb/C C/E

do - ing wrong? Just once, _ can't we find a way _ to fi - n'ly make _ it
go - ing wrong?

Fmaj7 C/E Dm7 G/F Em7 Am7

right, make the mag - ic last for more _ than just one _ night? _ { If
1

1. 2.
F/G F/G

Dm

we could just _ get to it, I know we could _ break through it. we could just _ get to it. Just _
know we could _ break through it if

1/3CI₇ 1/3CI₇

3 2 3 5 3 0 0 0 | 1 0 1 0 3 1 | 1 0 1 0 3 3 0 3 1

3 3 3 3 | 3 3 3

Bridge

Ab Fm7 Bbm7 Db/Eb

once I want to un - der - stand _ why it al - ways comes back _ to good -

5/6CI₇ 2/3CI₇

1 1 2 4 | 4 1 1 | 4 2 2 1 1 3 1 1

4 4 4 | 3 1 3 3 3 | 1 3 1 3 1 1

Ab B G#m7

bye. _ Why _ can't we get our - selves in hand _

1 3 1 1 3 1 2 | 4 4 4 0 2 | 2 0 0 0

4 4 4 | 2 2 2 2 | 4 4 4 2 4

C#m7 B/D# E B/D# C#m7 B/D#

and ad - mit to one an - oth - er we're no good with - out each - oth - er, take the best and make it bet - ter, _

5/6CIV₇ 1/2CIV₇ 1/2CIV₇

7 5 5 4 4 6 6 0 | 7 0 0 4 4 6 6 0 | 1 0 0 0 4 7 7 6 4

4 4 6 6 | 7 7 6 6 | 4 6

Chorus

Em7 G/A A D A/D Am7/D D7/F#

find a way _ to stay to- geth - er? Just once _ can't we find a way _ to fi- n'ly make _ it

The Chorus section consists of two measures. The first measure contains the lyrics "find a way _ to stay to- geth - er?" and the second measure contains "Just once _ can't we find a way _ to fi- n'ly make _ it". The guitar accompaniment features a mix of single notes and chords, while the bass line provides a steady rhythmic foundation.

Gmaj7 D/F# Em7 A/G F#m7 Bm7

right, _____ make the mag - ic last for more _ than just one _ night? _ I

The verse section consists of two measures. The first measure contains the lyrics "right, _____" and the second measure contains "make the mag - ic last for more _ than just one _ night? _ I". The guitar accompaniment features a mix of single notes and chords, while the bass line provides a steady rhythmic foundation.

Outro

Em G/A D

know we could _ break through it if we could just _ get to it just _ once.

The Outro section consists of two measures. The first measure contains the lyrics "know we could _ break through it if we could just _ get to it just _ once." and the second measure contains "know we could _ break through it if we could just _ get to it just _ once.". The guitar accompaniment features a mix of single notes and chords, while the bass line provides a steady rhythmic foundation.

Gadd9/D D/F# Gadd9 G/A Badd9

The final section consists of two measures. The first measure contains the lyrics "know we could _ break through it if we could just _ get to it just _ once." and the second measure contains "know we could _ break through it if we could just _ get to it just _ once.". The guitar accompaniment features a mix of single notes and chords, while the bass line provides a steady rhythmic foundation.

Keep On Loving You

Words and Music by Kevin Cronin

Intro

Moderately slow

F G/F Am/F G/F F G/F

mf

TAB

Verse

Am/F G/F F G/F Am/F G/F F

1. You should have seen by the look in my eyes, — ba - by,
2. And though I know all a - bout those men, —
3. *Instrumental*

G/F Am/F G/F F G/F

there was some - thin' miss - in'. You should have known by the
still I don't re - mem - ber. 'Cause it was us, ba - by,

Am/F G/F F G/F Am/F G/F F

tone of my voice, — may — be, but you did — n't lis — ten.
 way be — fore them, — and we're still to — geth — er. }
Instrumental ends

G F G Am

You played dead, but you nev — er bled. In — stead you laid still in the grass —
 And I meant ev — 'ry word I said. When I said that I love — you, I meant —

1.

G F

— all coiled up and hiss — in'.
 — that I'll love — you for — ev —

2.

G/F G/E G/D C F

er. And I'm gon — na keep — on — lov — in' you, —

Chorus

G C F G Am

— 'cause it's the on - ly thing I wan - na do. — I —

To Coda 1

To Coda 2

G G/F

— don't wan - na sleep. I — just wan - na keep on — lov - in' you.

*D.S. al Coda 1
(take 2nd ending)*

⊕ Coda 1

D.S.S. al Coda 2

G/E G/D F

G/E G/D

Ba - by, I'm gon - na keep —

⊕ Coda 2

G/E G/D Csus2 Cadd9

rit.

Killing Me Softly with His Song

Words by Norman Gimbel

Music by Charles Fox

Intro

Moderately

Cmaj7/D D7 *Play 4 times*

p

TAB

0 0 3 0 3 0 3 0

5 5 5 5 4 5 4 5

Verse

Am7

D7

Gmaj7

1. I heard he sang — a good — song, I — heard he

2., 3. See additional lyrics

0 0 1 3 0 0 2 3 2 0 3 0 3 1

0 2 0 0 0 0 2 3 2 0 3 4 4 4

Cmaj7

Am7

D7

had a style, — and so I came — to see — him to

0 1 0 0 1 3 0 0 3 0 2 2 0 2 2 2

3 2 3 2 0 2 0 2 0 0 0 2 0 2 2 2

Em Am7

lis - ten for a while. And there he was, ..

The first system of music consists of three staves. The top staff is a vocal line in G major, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The second staff is a guitar line in G major, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The third staff is a guitar line in G major, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The lyrics are "lis - ten for a while. And there he was, ..".

D7 Gmaj7 B7

— this young boy, a stran - ger to my eyes, ..

The second system of music consists of three staves. The top staff is a vocal line in G major, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The second staff is a guitar line in G major, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The third staff is a guitar line in G major, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The lyrics are "— this young boy, a stran - ger to my eyes, ..".

§ Chorus
Em Am7 D7

Strum - min' my pain with his fin - gers, sing - in' my life with his words, ..

The third system of music consists of three staves. The top staff is a vocal line in G major, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The second staff is a guitar line in G major, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The third staff is a guitar line in G major, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The lyrics are "Strum - min' my pain with his fin - gers, sing - in' my life with his words, ..".

G Em A7/C#

— Kill - ing me soft - ly with his song, kill - ing me soft -

The fourth system of music consists of three staves. The top staff is a vocal line in G major, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The second staff is a guitar line in G major, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The third staff is a guitar line in G major, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The lyrics are "— Kill - ing me soft - ly with his song, kill - ing me soft -".

D C G

- ly with his ____ song, tell - in' my whole ____ life with his _

2 3 2 0 1 0 0 0 0 3 0 0 0 3

C6 Fmaj7#11 To Coda

____ words, kill - ing me ____ soft - ly ____ with his song. _

1 2 2 1 0 0 0 2 2 2 2 2 2 2 0 1 2

1., 2. 3. D.S. al Coda Coda

E E

0 0 2 1 0 2 1 0 0

Additional Lyrics

2. I felt all flushed with fever, embarrassed by the crowd,
I felt he found my letters and read each one out loud.
I prayed that he would finish, but he just kept right on.
3. He sang as if he knew me, in all my dark despair,
And then he looked right through me, as if I wasn't there.
But he was there, this stranger, singing clear and strong.

Lady in Red

Words and Music by Chris DeBurgh

Intro
Moderately slow

C C/E Fmaj7 Gsus4

mf

TAB

0 0 3 3 3 3 5 3 0 1 1 3

Verse

C C/E Fmaj7 Gsus4 C Fmaj7

1. I've nev-er seen you look-ing so love - ly as you did to -
2. I've nev-er seen you look-ing so gor-geous as you did to -

TAB

0 0 3 3 3 3 5 3 0 1 1 3 0 0 0 0 0 0 0 0 0 0 0 0 3 1

Gsus2 E7 E/G# Am G F

night; I've nev-er seen you shine so bright. Mm,hmm, hmm, ___ I've
night; I've nev-er seen you shine so bright. You were a - maz - ing. I've

TAB

3 2 0 0 2 1 3 3 3 3 0 3 1 2 2 2 0 3 1 3 1 2 0 3 1 1 1 3 1 3

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C Fmaj7 Gsus2 E7 E/G#

nev - er seen so man - y men ask you if you want - ed to dance, They're look - ing for a lit - tle ro -
 nev - er seen so man - y peo - ple want to be there _ by your side, and when you turned to me _ and

Am C7/G F Pre-Chorus Dm

mance, giv - en half _ a chance. I have nev - er seen that dress you're wear - ing or the
 smiled, it took my breath _ a - way. I have nev - er had such a feel - ing, such a

G7 Am7 G G/F

high - lights in your hair _ that catch _ your eyes. I have _ been blind. The la - dy in red _
 feel - ing of com - plete _ and ut - ter love as I do to - night.

Chorus C C/E Fadd9 G Am G/B

is danc - ing _ with me cheek to

Am Dm Gadd9

cheek. There's no - bod - y here, it's just you and me. _

C C7 F

It's where I wan - na be. But I hard - ly know _

E7/G# E Am Am/G D7/F# Am/E

this beau - ty by my side. _ I'll nev - er for - get

Dm7 1. Gsus2 C C/E

the way you look _ to - night.

2.
Gsus2 G/F Am Am/G D7/F#

the way you look _ to - night. _ I nev - er will _ for -

Dm7 G Outro C C/E

get the way you look to - night.

Fmaj7 Gsus4 C C/E *Play 3 times*

The la - dy in red. _

Fmaj7 Gsus4 C

My la - dy in red.

Let It Be Me

(Je T'appartiens)

English Words by Mann Curtis
French Words by Pierre DeLanoe
Music by Gilbert Becaud

Verse
Moderately slow

C G/B G G#° Am

1. I bless the day I found you, I want to
4. If, for each bit of glad - ness, some - one must

mf

G6 F C/E

stay a - round you, and so I beg you,
taste of sad - ness, I'll bear the sor - row,

CI-----

Verse
C

Dm7 G7sus4 G7 C

let ___ it be me. 2. Don't take this
let ___ it be me. 5. No mat - ter

1/3CI-----

G/B G G#° Am G6

heav - en from one; if you must cling to some - one,
 what the price is, I'll make the sac - ri - fic - es;

F C/E Dm7 G7sus4 G7

now and for - ev - er, let it be
 through each to - mor - row, let it be

Bridge

C F Em

me. Each time we meet, love,
 me. To you I'm pray - ing,

F Cmaj7 Dm7

I find com - plete love. With - out your
 hear what I'm say - ing. Please let your

C/E F E

sweet love, heart beat what for would me, life just be? me.

3 1 0 0 1 0 2 0 1 0 3 2 1 2 3 2 2 0 1 0 1 2 1 0 1

Verse C G/B G G#° Am

3. So nev - er leave me lone - ly, tell me you'll
6. And

0 0 0 1 0 3 1 0 3 4 1 2 3 0 0 0 0 2 0 2 2

G6 F C/E

love me on - ly and that you'll al - ways

0 2 0 3 1 0 0 2 3 1 2 3 1 0 2 0 1

Dm7 G7sus4 G7 1. C 2. C

let it be me. me.

1 1 1 0 1 0 2 2 3 2 0 2 1 0 2 3

Lover, You Should've Come Over

Words and Music by Jeff Buckley

Intro

Very slow, in 2 (♩ = ♪)

Chords: D, Csus2, Em(add9)

mf

TAB

The intro guitar tab is written for a guitar in D major. It consists of three measures. The first measure has a D chord and a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The second measure has a Csus2 chord and a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The third measure has an Em(add9) chord and a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The tab includes fingerings: 2, 3, 2, 2, 3, 2 for the first measure; 2, 3, 2, 2, 3, 0 for the second measure; and 2, 0, 0, 2, 0, 0, 2, 0 for the third measure.

Verse

Chords: Em, D, Csus2

1. Look - ing out the door, I see the rain fall up - on the fu - n'ral
2. Bro - ken down and hun - gry for your love, with no way to
3. Lone - ly is the room, the bed is made, the o - pen win - dow lets the

The verse guitar tab is written for a guitar in D major. It consists of three measures. The first measure has an Em chord and a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The second measure has a D chord and a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The third measure has a Csus2 chord and a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The tab includes fingerings: 0, 0, 2, 0, 0, 0, 2, 0 for the first measure; 0, 2, 2, 0, 2, 2, 2, 0 for the second measure; and 2, 2, 0, 2, 0, 0, 3 for the third measure.

Chords: Em(add9), Em, D

mourn - ers feed it, rain in. Where pa - rad - ing in a wake of sad re -
Burn - ing in the cor - ner is the

The verse guitar tab is written for a guitar in D major. It consists of three measures. The first measure has an Em(add9) chord and a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The second measure has an Em chord and a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The third measure has a D chord and a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The tab includes fingerings: 2, 0, 0, 0, 0, 2, 0 for the first measure; 0, 0, 2, 0, 0, 2 for the second measure; and 2, 2, 2, 0, 2, 2, 2, 0 for the third measure.

Chords: Csus2, Em(add9), Em

la - tions as their shoes fill up with wa - ter.
night? Child, you know how much I need it.
on - ly one who dreams he had you with him.

The verse guitar tab is written for a guitar in D major. It consists of three measures. The first measure has a Csus2 chord and a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The second measure has an Em(add9) chord and a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The third measure has an Em chord and a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The tab includes fingerings: 2, 2, 2, 0, 2, 0, 0, 3 for the first measure; 2, 0, 0, 0, 0, 2, 0 for the second measure; and 0, 0, 2, 0, 0, 0, 2, 3 for the third measure.

Pre-Chorus

To Coda 1

C#m7b5 F#7#5 Bm D/A

May - be I'm too young to keep good love from go - in'
 Too young to hold on and too old too just break free and
 My bod - y turns and yearns for a sleep that won't ev - er

CII CVII CV

1. G6 D C

wrong. But to - night you're on my mind, so

2. G6 F#7

you'll nev-er know, run.

Chorus

Bm Em(add9) Bm

Well, some-times a man gets car-ried a - way when he feels like he should be hav - in' his

Em(add9) Bm Em(add9)

fun, and much too blind to see the dam-age he's done. And

The first system of music consists of a vocal line and a guitar line. The vocal line is in the key of D major and has a 4/4 time signature. The guitar line is in the key of D major and has a 4/4 time signature. The guitar line features a mix of open strings and fretted notes, with fret numbers indicated below the staff.

Cadd9 C Em

some-times a man must a - wake to find that, real - ly, he has no one.

The second system of music continues the vocal and guitar lines. The vocal line has a 4/4 time signature. The guitar line is in the key of D major and has a 4/4 time signature. The guitar line features a mix of open strings and fretted notes, with fret numbers indicated below the staff.

§§ F°7 D/F# Gm6

So I'll wait for you, and I'll burn.

The third system of music continues the vocal and guitar lines. The vocal line has a 4/4 time signature. The guitar line is in the key of D major and has a 4/4 time signature. The guitar line features a mix of open strings and fretted notes, with fret numbers indicated below the staff.

D°/F# G6/B Aadd9/C#

Will I ev - er see your sweet re - turn? Oh, will I ev - er learn?

The fourth system of music continues the vocal and guitar lines. The vocal line has a 4/4 time signature. The guitar line is in the key of D major and has a 4/4 time signature. The guitar line features a mix of open strings and fretted notes, with fret numbers indicated below the staff.

Cmaj7/E D6 A/C# G6/B A6 D/F# Em(add9)

Oh, lov-er, you should have come o-ver

To Coda 2

D/A

'cause it's not too late.

To Coda 2

Em(add9) Em Em7 D.S. al Coda 1

Em(add9) G6 E7/G#

come. It's nev-er

Bridge

D/A Csus2 Em(add9) Em

o-ver, my king-dom for a kiss up-on her shoul-der.
o-ver, all my blood for the sweet-ness of her laugh-ter.

D/A Csus2

Oh, it's nev - er o - ver, all my rich - es for her smiles when I slept so soft a -
It's nev - er o - ver, she's a tear that hangs in - side my soul for -

[1. 2.

Em(add9) Em

gainst her. ev - er. It's nev - er

Pre-Chorus C#m7b5 F#7#5 Bm D/A

Ah, but may - be I'm just too young to keep good love from go - in'

D.S.S. al Coda 2 Coda 2

G6 Gm6 Em(add9)

wrong.

The Long and Winding Road

Words and Music by John Lennon and Paul McCartney

Verse

Slowly

Em Bm C C/D G G7

1. The long and wind-ing road — that — leads — to your door —
2. See additional lyrics

mf

TAB

C Bm Em7

— will nev - er dis - ap - pear.

Am D/F# G G7 C Bm

I've seen that road be - fore. — It al - ways leads —

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1.

Em7 Am7 D7 G

— me here. Lead me to your — door. 2. The

The first system contains measures 1 through 3. The vocal line starts with a half note G4, followed by a quarter rest, then a half note A4, and a quarter note B4. The guitar line features a descending eighth-note pattern: G4, F#4, E4, D4, C4, B3, A3, G3. The bass line consists of a single eighth-note G2.

2.

Bridge

G G/D C G/B Am7 D7

way, Man - y times — I've been a - lone, — and man - y times — I've cried.

The second system contains measures 4 through 6. The vocal line begins with a half note G4, followed by a quarter rest, then a half note A4, and a quarter note B4. The guitar line continues the descending eighth-note pattern. The bass line continues with a single eighth-note G2.

G/C C G/B Am7 D7

An - y - way, — you'll nev - er know — the man - y ways — I've tried. 3. And

The third system contains measures 7 through 9. The vocal line starts with a half note G4, followed by a quarter rest, then a half note A4, and a quarter note B4. The guitar line continues the descending eighth-note pattern. The bass line continues with a single eighth-note G2.

Verse

Em Bm C C/D G G7

(3., 4.) still they lead me back — to the long — wind - ing road. —

The first system of the verse consists of three staves. The top staff is the vocal line in G major, with lyrics "(3., 4.) still they lead me back — to the long — wind - ing road. —". The middle staff is the guitar line, and the bottom staff is the bass line. Chords are indicated above the vocal line: Em, Bm, C, C/D, G, and G7. Fret numbers are provided for the guitar and bass lines.

C Bm Em7

— You left me stand - ing here

The second system of the verse consists of three staves. The top staff is the vocal line in G major, with lyrics "— You left me stand - ing here". The middle staff is the guitar line, and the bottom staff is the bass line. Chords are indicated above the vocal line: C, Bm, and Em7. Fret numbers are provided for the guitar and bass lines.

Am D/F# G G7 C G/B

a long, long time a - go. — Don't { leave } me wait -

The third system of the verse consists of three staves. The top staff is the vocal line in G major, with lyrics "a long, long time a - go. — Don't { leave } me wait -". The middle staff is the guitar line, and the bottom staff is the bass line. Chords are indicated above the vocal line: Am, D/F#, G, G7, C, and G/B. Fret numbers are provided for the guitar and bass lines.

Em7 Am7 D7 *To Coda* G

- ing here. Lead me to your — door.

Interlude G C Gmaj7 Am7 G C Gmaj7 Am7 D7 *D.S. al Coda*

4. But

Coda G C C/D *rit.* G

door. Yeah, yeah, yeah, yeah.

Additional Lyrics

2. The wild and windy night
That the rain washed away
Has left a pool of tears
Crying for the day.
Why leave me standing here?
Let me know the way.

Man in the Mirror

Words and Music by Glen Ballard and Siedah Garrett

Intro
Moderately

G Cadd9

p

TAB

Verse

C#

G

1. I'm gon-na make a change _ for once in my _

2/3CH ----

C#

G

life, It's gon-na feel _ real _ good, _ gon-na make a

C#

dif-frence, gon-na make it right. As I

The musical score is written for guitar, bass, and tenor saxophone. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into an Intro and a Verse. The Intro is marked 'Moderately' and features a guitar part with a 'p' (piano) dynamic and a Cadd9 chord. The Verse begins with a C# chord and a G chord. The lyrics are: '1. I'm gon-na make a change _ for once in my _', 'life, It's gon-na feel _ real _ good, _ gon-na make a', and 'dif-frence, gon-na make it right. As I'. The guitar part includes various techniques such as triplets, bends, and slides. The bass and tenor saxophone parts provide a rhythmic foundation with various fingerings and articulations.

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G C#

turn up the col - lar on — my fav - 'rite win - ter coat, — this wind is blow - in' my mind. —

G

— I see the kids — in the street — with not e - nough to eat. Who am I

C#

to be blind, pre - tend - ing not to see their need. —

Pre-Chorus
Am7

A sum - mer's dis - re - gard,
A wil - low deep - ly scarred,

G/B Cadd9 G/B

a bro - ken bot - tle top, and a one man's soul. — They
some - bod - y's bro - ken heart, and a washed out dream. — They

Am7 G/B Cadd9

fol - low each oth - er on the wind, ya' know, 'cause they got no - where to go.
 fol - low the pat - tern of the wind, ya' see, 'cause they got no place to be.

Chorus

C/D G G/B G/C C/D

That's why I want you to know, I'm start - ing with the man in the mir - ror,
 That's why I'm start - ing with me.

G G/B G/C C/D G G/B

I'm ask - ing him to change his ways. And no mes - sage could have

C A/C# D7#9sus4

been an - y clear - er. If you wan - na make the world a bet - ter place, take a

To Coda 1
To Coda 2

[illegible]

Na, na, na, na, na, na, na, — na, na, —

2 0 1 3 0 1 3 0 1 0 2 2 0 0 3 3 0 2 0 2 4

Verse

G D/F# Em D Cadd9

2. I've been a vic-tim of ____ a self-ish kind of love. __ It's time that I re-al-ize ____

0 0 0 2 0 0 2 0 0 0 2 0 2 3 2 0 3 3 2

— (that) there are some — with no home, _ not a nick-el to loan. Could it be

Cadd9

real - ly me, pre - tend - ing that they're not a - lone? ___

⊕ Coda 1

D.S.S. al Coda 2

C/D

look at your-self, _ (and) then make a change.

1/3CI -----



1 1 3 1 3 3 3

⊕ Coda 2

N.C.

look at your-self, _ (and) then make that

1/3CI



The second staff of music shows a melody in G major. The notes are G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and a whole rest. A dashed line labeled '1/3CI' spans from the first G4 to the first C5. Below the staff is a fretboard diagram for a guitar. The strings are numbered 1 to 6 from top to bottom. The frets are numbered 0 to 3. The notes are: 1st string (G4) at fret 0, 2nd string (A4) at fret 1, 3rd string (B4) at fret 2, 4th string (C5) at fret 3, 5th string (B4) at fret 2, 6th string (A4) at fret 1, and 7th string (G4) at fret 0.

Outro

G

D/F#

Em

D

[illegible]

C

D

C/E

D

112

Cadd9

On the Wings of Love

Words and Music by Jeffrey Osborne and Peter Schless

Intro
Moderately

C G/B Am7 C/D Gadd9

mf

TAB

0 1 2 3 3 0 3 2 3 1 0 1 3 3 3 7 5 3 2

3 2 0 0 0 0 0 0 0 0 0 0 2 3

3 2 0 0 0 0 0 0 0 0 0 0 3

Verse

C G/B Am7 G B/D# Em Em/D#

1. Just smile _ for me _ and let _
2. You look _ at me _ and I _

the day _ be - gin. _ You are _ the sun - shine _ that
be - gin _ to melt _ just like _ the snow when _ a

G/D C#m7b5 Am7 G/B

3 3 3 2 2 3 0 0 0 3 0 0 0 0 0 1 2 3 3 3 2 3

0 0

4 2

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D9 B/D# Em Em/D#

lights my heart ___ with-in. ___
ray of sun ___ is felt. ___

And I'm sure ___ that you're ___ an an -
And I'm cra - zy 'bout ___ you ba -

1/2CV-----

To Coda 1

G/D C#m7b5 Am7 G/B

- gel in ___ dis - guise. _
- by, can't _ you see? _

I'd Come take _ my hand and _ to -
be so _ de - light - ed _ if

D9 D

geth - er we ___ will ride. ___

1/2CV-----

On the wings of love, up and above the clouds; the only way to fly

[illegible]

G C D/F#

On the wings _ of love, _ on - ly the two of us _ to - geth - er fly - ing high; _

Em Em/D# Em/D A9/C# D

fly - ing high - up - on the wings of

Coda 1

D.S. al Coda 1

D.S.S. al Coda 2

G Gadd9

love, _____

D9 D

you would come with me, _____

1/2CV-----

Coda 2

Bridge

G Gadd9 B/D# C

love, _____ Yes, you be - long to

G/B Am7 D7

me, and I'm yours ex - clu - sive - ly. And right now we live and

Asus4 G F/G G C

breathe each oth - er. In - sep - 'ra - ble, it

G/B C G/B

seems we're flow - ing like a stream run - ning free, trav - el - ing

D9 D
 on the wings _ of love. _

Outro-Chorus
 G
 On the wings _ of love, _ up and a -

1/2CV-----

7 5 5 8 5 3 3 2 0 3 1
 5 0 0 2 3 3 2 0 3 1
 0 0 0 0 0 0 0 0 0 0

[illegible]

on the wings of love, on - ly the

1.

C D/F# Em Em/D# Em/D A7/C# A7 D

two of us — to- geth - er fly - ing high, — to - geth-er fly - ing high. —

2.

Em Em/D# Em/D C D C G/B

— fly-ing high — up-on — the wings of love, —

Am7 C/D G C G Am7 *rit.* C/D Gadd9

of love. —

Memory

from CATS

Music by Andrew Lloyd Webber

Text by Trevor Nunn after T.S. Eliot

Verse
Moderately

G Em

1. Mid - night. Not a sound from the pave - ment. Has the moon lost her
2. See additional lyrics

mp

C Em

mem - 'ry? She is smil - ing a - lone. In the

Am Em

lamp - light, the with - ered leaves col - lect at my feet and the

1. D/F# C/D G

wind be - gins to moan.

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2.
D/F# C/D G

mem - 'ry live a - gain.

3 0 2 3 0 2 0 2 2 0 0 0 0 0 0 0

2 2 2 3

Bridge

Bm Bm/C C6 Bm Bm/C C6

Ev - 'ry street lamp seems to beat a

See additional lyrics

CVII 2/3CVII CVII 2/3CVII

7 7 9 7 7 9 9 10 7 7 7 9 7 7 9 7 9

7 7 8 8 7 7 8 8

Bm G/D A7 D

fa - tal - is - tic warn - ing.

CVII 1/2CII

7 7 9 7 7 7 0 0 5 2 0 5 3 5 2 3 2 3 2

7 7 0 0 0 0 0 2 3 0 2 3 0 2 3 2

Bm Em7 A7 Dmaj9

Some - one mut - ters and a street lamp gut - ters and

3 4 3 4 3 2 0 3 2 0 2 0 2 0 0 4 2 3

2 4 2 4 0 0 0 0 0 0 0 4 2 3

Bm Bm/E E7 A7

soon it will be morn - ing.

5/6CII ----- 1/2CII -----

2 4 3 2 4 3 2 4 3 4 3 5 2 0 2 2 2 0 2 2

2 2 0 0

Verse

G Em

3. Day - light, I must wait for the sun - rise. I must think of a

4. See additional lyrics

3 0 0 3 0 0 2 3 5 3 0 3 0 3 0 0 2 3 5 3 3

3 0 2 0

C Em

new life and I must - n't give in. When the

0 1 0 1 1 3 0 3 1 0 0 0 2 0 0 0 3

3 2 3 0 2 2 0 2 0 2 0 0

To Coda

Am Em D/F# C/D

dawn comes, to-night will be a mem-o - ry too, and a new day will be -

3 2 2 0 1 3 0 2 3 2 0 3 0 2 2 0 2 0 3 2 3 0 2 2 0

0 2 2 0 0 0 0 0 2 0 2 0 2 0 2 0

Interlude

G

gin.

Em

C

D.S. al Coda

G

⊕ Coda

D/F#

C/D

G

new day has be - gun.

Additional Lyrics

2. Mem'ry, all alone in the moonlight.
I can smile at the old days.
I was beautiful then.
I remember the time I knew what happiness was.
Let the mem'ry live again.

Bridge Burnt out ends of smoky days,
The stale cold smell of morning.
The street lamp dies, another night is over,
Another day is dawning.

4. Touch me. It's so easy to leave me
All alone with the mem'ry of my days in the sun.
If you touch me, you'll understand what happiness is.
Look, a new day has begun.

Moon River

from the Paramount Picture BREAKFAST AT TIFFANY'S

Words by Johnny Mercer

Music by Henry Mancini

Verse
Moderately slow

1., 2. Moon riv - er, wid - er than a mile: I'm cross - in' you in

style some day. Old dream - mak - er, you heart -

break - er, where - ev - er you're go - in', I'm go - in' your way. Two

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Em C G C G F#m7b5

drift - ers, off to see the world. There's such a lot of world to see. _____

The first system of music consists of three staves. The top staff is a vocal line in G major, with notes corresponding to the lyrics. The middle staff is a guitar line with fret numbers (0, 2, 3, 4, 5) and some accidentals. The bottom staff is a bass line with fret numbers (0, 2, 3, 4, 5).

B7 Em C#m7b5 C9 G

— We're af - ter the same rain - bow's end, _____

The second system of music consists of three staves. The top staff is a vocal line in G major, with notes corresponding to the lyrics. The middle staff is a guitar line with fret numbers (0, 2, 3, 4, 5) and some accidentals. The bottom staff is a bass line with fret numbers (0, 2, 3, 4, 5).

C G C G Em

— wait - in' 'round the bend, _____ my Huck - le - ber - ry friend, Moon

The third system of music consists of three staves. The top staff is a vocal line in G major, with notes corresponding to the lyrics. The middle staff is a guitar line with fret numbers (0, 2, 3, 4, 5) and some accidentals. The bottom staff is a bass line with fret numbers (0, 2, 3, 4, 5).

Am D 1. G Am7 D 2. G

riv - er _____ and me. me. _____

The fourth system of music consists of three staves. The top staff is a vocal line in G major, with notes corresponding to the lyrics. The middle staff is a guitar line with fret numbers (0, 2, 3, 4, 5) and some accidentals. The bottom staff is a bass line with fret numbers (0, 2, 3, 4, 5).

More

(Ti Guarderò Nel Cuore)

from the film MONDO CANE
Music by Nino Oliviero and Riz Ortolani
Italian Lyrics by Marcello Ciorciolini
English Lyrics by Norman Newell

Moderately slow

Gmaj7 Em Am7 Am/D D7b9/F# D7/F#

More than the great - est love the world has known;

mf

Gadd9 G Em Am D7 D9 D7b9

this is the love I'll give to you a - lone,

Gmaj7 Em Am7 Am/D D7b9/F# D7/F#

More than the sim - ple words I try to say;
Long - er than al - ways is a long, long time,

Gadd9 G Em Am B7sus4 B7

I on - ly live to love you more each day.
but far be - yond for - ev - er you'll be mine.

Em Em/D# Em/D Em/C#

More than you'll ev - er know, my arms long to hold you so; my
I know I nev - er lived be - fore, and my heart is ver - y

Am7 1. A9 Am7/D D7sus4 D7

life will be in your keep - ing, walk - ing sleep - ing
sure no one

2. D7b9/F# Am7/D D7sus4 D7 G6 Harm.

laugh - ing weep - ing. else could love you more.

Morning Has Broken

Words by Eleanor Farjeon

Music by Cat Stevens

Intro
Moderately fast

A 2/3 CII----- D/A E

mf

TAB

C# F#m CII----- D7/F#

G C/G G

Verse

G Am D C

1., 4. Morn - ing has bro - ken like the first morn -
new fall, sun - lit from heav -

CII-----

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G Bm Em Asus4 A

ing, black - bird has spo - ken like the first —
 en, like the first dew - fall on the first —

D D7 G C

bird. Praise for the sing - ing,
 grass. Praise for the sweet - ness

G Em A D G

praise for the morn - ing, praise for them spring -
 of the wet gar - den, sprung in com - plete -

C D7 G C/G

ing ness fresh from the world,
 where his feet pass.

1. D B/D# Em D

2. G/D D7sus4 G Em

2. Sweet the rain's —

C# F#m CII D

A E7/A A

rit.

Fine

A tempo Verse A Bm E D

3. Mine is the sun light, mine is the morn -

CV CVII

A C#m F#m Bsus4 B

ing, born of the one light E - den saw

CII-----

E E7 A D

play. Praise with e - la - tion,

A F#m B E

praise ev - 'ry morn - ing, God's re - cre -

CII-----

A D E7 A

a - tion of the new day.

2/3CII-----

D.S. al Fine (take 2nd ending)

My Funny Valentine

from BABES IN ARMS

Words by Lorenz Hart

Music by Richard Rodgers

Verse
Slowly

Am E/G# Am/G

1. My fun - ny val - en - tine, sweet com - ic

mp

D7/F# Dm/F Dm7

val - en - tine, you make me smile with my

Bm7b5 E7 Am

heart. Your looks are

The musical score is presented in three systems. Each system contains a vocal line in treble clef, a piano accompaniment line in treble clef, and a guitar tablature line. The key signature has one sharp (F#) and the time signature is 4/4. The first system covers the first line of the verse, the second system covers the second line, and the third system covers the third line. The guitar tablature includes fret numbers and techniques like triplets and bends.

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E7/G# Am/G D/F#
 laugh - a - ble, un - pho - to - graph - a - ble,
 3 4 0 3 4 0 2 0 2 3 0 0 3 0 2 3 0 2
 4 4 3 2 2

Bridge

G7 C/G G7sus4 G7 C/G G7sus4 G7

Is your figure less than Greek? Is your

C6/G G7sus4 G7 C/G G7sus4 G7 Cmaj7/G E7

mouth a lit - tle weak? When you o - pen it to

2/3CV-----

5 5 5 1 1 0 3 3 | 1 0 1 0 3 3 | 7 5 5 1 1 1 0 1

3 3 3 3 0

Am Fmaj7 E7

speak, are you smart? 2. But

1 2 2 2 0 0 | 5 3 5 5 5 5 3 | 7 7 7 6 7

0 0 0 0 0 0

Verse

Am E/G# Am/G

don't change a hair for me, not if you

0 2 2 2 2 2 | 0 1 0 0 2 2 | 1 0 3 0 0

4 4 3

D/F# Dm7 B°7

care for me. Stay lit - tle val - en - tine,

The first system of music features a vocal line with the lyrics "care for me. Stay lit - tle val - en - tine,". The guitar line includes triplets and sixteenth notes, and the bass line has fingerings like 3, 0, 2, 3, 0, 2, 5, 6, 7, 8, 0, 9, 0, 7, 6, 8, 7, 6, 7.

Am C9 F Dm7/A

stay! _____ Each day is

The second system of music features a vocal line with the lyrics "stay! _____ Each day is". The guitar line includes chords like Am, C9, F, and Dm7/A, and the bass line has fingerings like 8, 5, 8, 5, 5, 5, 3, 3, 3, 3, 2, 3, 3, 1, 3, 2, 3, 0, 3, 3.

Fm6/Ab G7 C Fm/D Cadd9

Val - en - tine's Day. _____

The third system of music features a vocal line with the lyrics "Val - en - tine's Day. _____". The guitar line includes chords like Fm6/Ab, G7, C, Fm/D, and Cadd9, and the bass line has fingerings like 3, 5, 3, 3, 0, 1, 0, 1, 0, 1, 1, 1, 3, 3, 3, 3, 3, 3, 3, 3.

By Django Reinhardt and Jacques Larue

Moderately ($\text{♩} = \text{♩}^{\text{♩}}$)

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B

Ab9 G7b9 Cmaj7

3 4 2 | 1 3 3 | 0 2 | 3 2 1 0

Db9 Gm7b5 C7 Fmaj7

4 4 3 | 2 1 1 1 | 1 | 2 3 0

N.C. Fm6 Fm

0 5 8 6 4 6 | 8 6 7 6 | 0 5 8 6 4 6

C6 N.C. Ab9 G7b9

8 0 7 8 0 | 3 4 0 3 2 1 0 | 3 4 3 2 | 1 3 0 2

1. C G7 C N.C. 2. C Dm7b5 1/2Cl G7b5 C

rit.

1 3 0 3 2 | 2 4 0 3 2 1 0 | 1 0 0 1 1 | 0 0 1 0 0 3

Only You (And You Alone)

Words and Music by Buck Ram and Ande Rand

§ Verse

Moderately slow (♩ = 7/8)

NC. C

1. On - ly you can make this
(2., 3.) you can make this

mf

E7 Am

world change seem right. On - ly you
in me, for it's true

C7

can make the dark - ness bright. On - ly
you are my des - ti - ny. When you

1.

F G7 C E7

you hold and my hand, I - lone can — thrill me like you

Am7 A7 D7 D7/F#

do and fill my heart with love for on - ly

2.

G7 N.C. Fm(maj7)

you. 2. Oh, on - ly un - der - stand — the

C E7 A7 D7

mag - ic that you do. You're my dream come true, my

0 2 0 1 | 0 2 1 2 | 3 0 2 4 3

3 0 0 0 0 2 0 0 4 0 4 3

G7 To Coda C Fm6

one and on - ly you. _____

0 3 2 0 0 | 0 3 1 2 0 1 0 1

3 3 3 3 3 2 1 0 1

D.S. al Coda (take 2nd ending)

C N.C.

3. Oh, oh, on - ly

1 0 3 0 3 0 3

Coda

Freely C Fadd#4 Cmaj9

you. _____
(One and on - ly you.)

3 0 2 0 2 | 3 4 3

3 1 3

Sailing

Words and Music by Christopher Cross

Intro

Moderately slow, in 2

Chords: Dmaj7sus4/G, Gadd2, Dmaj7sus4/G, Gadd2, Dmaj7(no3rd)/B, Dsus2/B, Dmaj7(no3rd)/B, Dsus2/B, A/G, D/G, A/G, D/G, A/D, D, A/D, D

mf
let ring throughout

1. Well, it's not ...

Verse

Dmaj7sus4/G Gadd2 Dmaj7sus4/G Gadd2

— far down _ to par - a - dise, at least it's not _ for me, _ and if the wind _
 — to _ nev - er - nev - er - land, no rea - son to _ pre - tend, _ and if the wind _
 — far back _ to san - i - ty, at least it's not _ for me, _ and if the wind _

Dmaj7(no3rd)/B Dsus2/B Dmaj7(no3rd)/B Dsus2/B

— is right _ you can sail _ a - way and find tran-quil - i - ty. _
 — is right _ you can find _ the joy of in - no - cence a - gain. _ Oh, the
 — is right _ you can sail _ a - way and find se - ren - i - ty. _

A/G D/G A/G D/G

can - vas can _ do mir - a - cles, just you wait _ and see. _ Be -

A/D D A/D D

lieve _ me. _ 2. It's _ not far _

2. **Chorus**

A/D D A/D D

Sail - ing - takes me a - way - to where -

1/2CH

Dmaj7sus4/G Gadd2 Dmaj7sus4/G Gadd2

I've al - ways heard it - could be, -

Em7 Bm7 F#m7

Just a dream - and the wind - to car - ry me, and soon I will - be free -

G Dmaj7sus4/G G Dmaj7sus4/G

To Coda 1

To Coda 2

Bridge

A/D D A/D D

Fan - ta - sy, _____ it gets the best of me _____ when I'm

A/B Bm7 A/B Bm7

sail - ing, _____

A/G D/G A/G D/G

All caught up _____ in the rev - er - ie; ev - 'ry word _____ is a sym - pho - ny. Won't you be - lieve _____

A/D D A/D D

me? _____

D.S. al Coda I

⊕ Coda 1
Interlude
D

B \flat maj7 1/2CIII C

Measure 1: Treble (D4, E4, F#4, G4, A4, B4), Bass (D2, F#2, A2, C3, E3, G3).
Measure 2: Treble (G4, F#4, E4, D4, C4, B3), Bass (D2, F#2, A2, C3, E3, G3).
Measure 3: Treble (B3, A3, G3, F#3, E3, D3), Bass (D2, F#2, A2, C3, E3, G3).
Measure 4: Treble (C4, B3, A3, G3, F#3, E3), Bass (D2, F#2, A2, C3, E3, G3).

A \flat maj7 1/2CI B \flat C

Measure 5: Treble (F#4, G4, A4, B4, C5, B4), Bass (D2, F#2, A2, C3, E3, G3).
Measure 6: Treble (A4, G4, F#4, E4, D4, C4), Bass (D2, F#2, A2, C3, E3, G3).
Measure 7: Treble (B3, A3, G3, F#3, E3, D3), Bass (D2, F#2, A2, C3, E3, G3).

F CI D \flat maj7 E \flat 5/6CI

Measure 8: Treble (C4, B3, A3, G3, F#3, E3), Bass (D2, F#2, A2, C3, E3, G3).
Measure 9: Treble (D4, C4, B3, A3, G3, F#3), Bass (D2, F#2, A2, C3, E3, G3).
Measure 10: Treble (E4, D4, C4, B3, A3, G3), Bass (D2, F#2, A2, C3, E3, G3).
Measure 11: Treble (F#4, G4, A4, B4, C5, B4), Bass (D2, F#2, A2, C3, E3, G3).

B \flat C D

D.S.S. at Coda 2 (take 2nd ending)

3. Well, it's not _

Measure 12: Treble (C4, B3, A3, G3, F#3, E3), Bass (D2, F#2, A2, C3, E3, G3).
Measure 13: Treble (D4, C4, B3, A3, G3, F#3), Bass (D2, F#2, A2, C3, E3, G3).
Measure 14: Treble (E4, D4, C4, B3, A3, G3), Bass (D2, F#2, A2, C3, E3, G3).
Measure 15: Treble (F#4, G4, A4, B4, C5, B4), Bass (D2, F#2, A2, C3, E3, G3).

⊕ Coda 2

Outro
Dmaj7sus4/G

Gadd2

Play 3 times

Measure 1: Treble (D4, E4, F#4, G4, A4, B4), Bass (D2, F#2, A2, C3, E3, G3).
Measure 2: Treble (G4, F#4, E4, D4, C4, B3), Bass (D2, F#2, A2, C3, E3, G3).
Measure 3: Treble (B3, A3, G3, F#3, E3, D3), Bass (D2, F#2, A2, C3, E3, G3).

The Power of Love

Words by Mary Susan Applegate and Jennifer Rush

Music by Candy Derouge and Gunther Mende

Verse
Slow
N.C.(G) C Am

1. The whis-pers in the morn-ing _____ of lov-ers sleep - ing tight

mp

TAB

2 0 0 3 2 0 0 2 3 2 3 2 3 2 2 0 0 0 0 1 2 2 0 2 2 0

3 3

C

are roll - ing by _____ like thun - der now, as I look in your

2 0 2 2 2 2 0 1 0 2 0 3 2 3 2 3 2 3 2 3 2 3 2 0 0 3 2

3 3

G Verse C

eyes. 2. I hold on to your _____ bod - y 3. See additional lyrics

0 0 2 0 2 0 2 0 2 0 2 0 0 3 2 2 2 0 2 3 2 3

3 3

Am

and feel each move _____ you make. Your voice is warm and

2 3 2 0 0 2 0 1 0 2 2 0 2 0 2 0 2 0 2 2 2 0 1

3 3

F C/E G

ten - der, a love that I could not for - sake.

1 2 2 2 0 1 | 1 0 2 0 2 0 1 3 | 3 0 0 0 0 0 0

3 3 3 3 3 3 | 2 2 2 2 2 2 | 3

§ Chorus
C

'Cause I'm your la - dy and you are my man. .

3 2 0 0 1 3 0 | 3 0 1 1 3 0 1 | 3 0 1 1 3 0 1

F Dm

When - ev - er you reach for me,

3 0 2 3 3 2 | 3 2 1 1 3 0 1 | 0 2 0 2 0 3 2

G

1., 2. I'll do all that I can. 3. E-ven though there may _

3. I'm gon-na do

0 3 0 1 1 1 3 0 0 | 3 3 3 0 2 0 | 3 2 3 0 3 2

2.

C

We're head - ing _ for some - thing, _ some-where I've nev - er been. _

Fret numbers: 0 3 3 0 3 | 0 3 1 3 0 1 | 0 1 1 1 3 0 1

Bass line: 3 2 0 3 | 3 3 | 3 3

F Dm To Coda

Some - times I am fright - ened, but I'm read - y to learn _

Fret numbers: 0 2 1 3 0 | 2 1 1 3 0 1 | 1 1 1 1 0 0 3

Bass line: 3 2 3 3 | 3 2 3 | 0 2 0 2 3

G F Gsus4 C

'bout the pow - er of love. _

Fret numbers: 0 0 0 0 1 1 1 1 | 1 2 0 1 0 3 | 0 1 3 0 1 0 3 1

Bass line: 3 3 | 3 2 3 | 3 3

Bridge

F G C F G

The sound of your heart beat - ing _ made it clear sud - den -

Fret numbers: 2 1 0 0 1 3 | 0 3 1 0 2 0 | 2 1 1 0 2 2 0

Bass line: 3 3 | 3 3 | 3 3

Am Am/G F G C

ly. The feel - ing that I can't go on

The first system of music includes a vocal line with lyrics, a guitar line, and a bass line with fret numbers. The chords are Am, Am/G, F, G, and C. The lyrics are "ly. The feel - ing that I can't go on".

D.S. al Coda
(take 2nd ending)

F G F G F G

is light-years a - way. 'Cause I'm your la -

The second system of music includes a vocal line with lyrics, a guitar line, and a bass line with fret numbers. The chords are F, G, F, G, F, and G. The lyrics are "is light-years a - way. 'Cause I'm your la -".

⊕ Coda

G F C

'bout the pow - er of love.

The Coda section of music includes a vocal line with lyrics, a guitar line, and a bass line with fret numbers. The chords are G, F, and C. The lyrics are "'bout the pow - er of love."

1., 2. 3.

The final system of music includes a vocal line, a guitar line, and a bass line with fret numbers. It is marked with "1., 2." and "3." indicating different endings.

Additional Lyrics

3. Even though there may be times
It seems I'm far away,
Never wonder where I am
'Cause I am always by your side.

Reason to Believe

Words and Music by Tim Hardin

Verse
Moderately fast
N.C.

G

I, If I lis-tened long e-nough - to you, I'd find a

mf

TAB

C D/F# G

way to be - lieve that it's all true,

A D C

know - ing that you lied straight - faced while I

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The musical score consists of three staves. The top staff is the vocal melody, starting with a G chord, followed by an Em chord, and ending with a C chord. The lyrics are: "cried. _ Still, I look to find a rea-son to be -". The middle staff is a guitar accompaniment featuring eighth-note patterns. The bottom staff shows fingerings for the guitar, with numbers 0, 1, 2, 3 indicating fret positions.

Bridge

D C D

lieve. Some - one like you makes it hard to live with -

2nd time, Violin solo

Em D C

out some - bod - y else. Some - one like you makes it

0 2 0 0 2 0 | 0 3 0 0 0 0 | 0 3 0 3 0 2 | 0 1 0 0 3 3

easy to give, and nev-er think a-bout my-self.

Verse

G D G

2. If I gave you time to change my mind, I'd find a
 3. If I lis - tened long e - nough to you, I'd find a

C D/F# G

way just to leave the past be - hind,
 way to be - lieve that it's all true,

A D C

know - ing that you lied straight - faced while I

The image shows a musical score for the hymn "I Am a Pilgrim". It includes a vocal line, a piano accompaniment, and guitar chords. The vocal line starts with the lyrics "cried. _ Still, I look to find a rea-son to be -". The piano accompaniment is in 4/4 time, featuring a steady eighth-note pattern in the right hand and a bass line in the left hand. The guitar part is indicated by chords G, Em, and C, with fret numbers (0, 3, 2) shown below the staff.

D 1. 2.

lieve. Still, I

Em C rit. D

look to find a rea-son to be-lieve.

rit.

0 0 0 3 0 0 | 3 3 2 0 0 2 | 2 0 0 2 3

0 0 | 3 2 3 2 | 0 0 0 2 3

Freely

Em C D

Still, I look to find a rea-son to be-lieve.

The image shows a musical score for a guitar and bass. The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth and quarter notes, and ends with a whole note. The bass part is written on a single staff with a bass clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth and quarter notes, and ends with a whole note. The lyrics 'Still, I look to find a rea-son to be-lieve.' are written below the bass staff. The guitar part has a capo on the 2nd fret, indicated by a '2' above the first measure. The bass part has a capo on the 2nd fret, indicated by a '2' above the first measure. The guitar part has a capo on the 2nd fret, indicated by a '2' above the first measure. The bass part has a capo on the 2nd fret, indicated by a '2' above the first measure.

Ribbon in the Sky

Words and Music by Stevie Wonder

Intro
Slow

Dm7 Em7 Em/A Dm7 F/G

Play 6 times

mf

§ Verse

Bbmaj7 F/G Dm7 Em7 Em/A

1. Oh, so long _____ for this night I prayed _____ that a
 lowed, _____ may I touch your hand; _____ and if
 not _____ a co - in - ci - dence, _____ and far

Dm7 Em7 Em/A Dm7

star _____ would guide you my way _____ to share with _____ me this
 pleased, _____ may I once a - gain, _____ so that you _____ too will
 more _____ than a luck - y chance, _____ but what is _____ that was

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To Coda 1.

Em7 Em/A Dm7 F/G Bbmaj7 F/G

spe - cial day _____ where a rib-bon's in the sky for our love. _____ 2. If al -

un - der - stand _____ there's a

al - ways meant _____ is our

2.

Dm7 F/G C

rib - bon in the sky for our love? _____ Do, _____

Bridge

Dm7

Em7 Em/A Dm7

_____ do. _____ Do, do, do, do, do, do, do, do, do, do, do, do, do, do,

Em7 Em/A Dm7 Em7 Em/A

do, do, do, do, do, Do, _____ do, _____ Do, _____

D.S. al Coda

Dm7 F/G Bbmaj7 F/G

do, do, do 3. This is

Coda

Dm7 F/G

rib-bon in the sky for our love.

Verse

G/A Em7 F#m7 F#m/B

4. Love we can't lose with God on our side. We'll find

Em7 F#m7 F#m/B Em7

strength in each tear we cry. From now on it will be

F#m7 F#m/B Em7 G/A

you and I and our rib-bon in the sky,

F#m7b5 **B7** **Em7** **G/A** **Outro**
Em7

rib - bon in the sky, a rib - bon in the sky for our love, oh,

F#m7 **F#m/B** **Em7**

oo, do, Do, do, do, do, do, do, do, do, do, do, do, do,

F#m7 **F#m/B** **Em7** **F#m7** **F#m/B**

do, do, do, do, do, Do, do, There's a

Em7 **G/A** **Freely**
rit. **Dadd9**

rib - bon in the sky for our love.

Save the Best for Last

Words and Music by Wendy Waldman, Phil Galdston and Jon Lind

Intro

Moderately slow

C G F C 1/3CI 1/3CI 1/3CI F#sus2

mf

TAB: T 1 0 1 0 1 0 1 3; A 2 0 2 0 0 2 0 3; B 3 3 3 3 3 3 3 1

Dm7 G7sus4 G Bb# Fadd2/A C5

1. Some-times the snow

5/6CI-----

TAB: 0 1 0 1 3 1 1 0; 0 3 0 3 0 3 0 3; 3 3 3 3 1 3 0 3

Verse

G F C/E F G

comes down in June. Some-times the sun goes 'round the moon.
you came to me when some sil - ly girl had set you free.

1/3CI 1/3CI

TAB: 1 2 0 0 0 0 1 0; 0 3 0 3 0 3 0 3; 3 1 3 0 3 2 3 0

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Am G F C/E

I see the pas - sion in your eyes. Some-times it's all
 You won-dered how you'd make it through. I won-dered what

1/3CI-7

F G C F

a big sur - prise. 'Cause there was a time when all I did
 was wrong with you. 'Cause how could you give your love to some-

C/E Dm7 G7 C

was wish you'd tell me this was love. It's not the way
 - one else and share your dreams with me? Some-times the ver -

§ Gm7 F/A Bb F/A

I hoped or how I planned, but some-how it's e - nough.
 - y thing you're look - ing for is the one thing you can't see.
 - y thing you're look - ing for is the one thing you can't see.

G N.C. G F C/E

And now we're stand - ing face - to face. Is - n't this world -
 But now we're stand - ing face - to face. Is - n't this world -
 Some-times the snow - comes down - in June. Some-times the sun -

1/3CI 7

F G Am G F

a cra - zy place? Just when I thought our chance had passed,
 a cra - zy place? Just when I thought our chance had passed,
 goes 'round the moon.

To Coda 1.

C/E F G Fadd9 Gsus1

you go and save the best for last.

1/3CI 7

2.

Bb9 Fadd2/A C5 C

5/6CI 7

2. All of the nights -

Interlude

Fadd#4 C/E 1/3CI-7 F G

Am7 F CI-7 C/E

F G C D.S. al Coda

3. Some-times the ver -

Φ Coda C

G F C rit. F G

1/3CI-7 1/3CI-7 rit.

You went and saved the best for last.

A tempo Fadd9 Gsus2 Bb9 rit. Fadd2/A C5

5/6CI-7 rit.

Smoke Gets in Your Eyes

from ROBERTA

Words by Otto Harbach

Music by Jerome Kern

Verse
Moderately

E B7 E E+

1. They asked me how I knew my true love was true.
2., 3. See additional lyrics

mf

TAB

A Emaj7 F#m7 B7 To Coda

I of course re - plied, "Some - thing here in - side can - not be de -

1. E B7 nied."
2. E G7 eyes."

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Bridge

C Cmaj7 G7 G^o7

So I chaffed them and I gay - ly laughed to think they could doubt my

G13 C Am7 B7

love. Yet to - day my love has flown a - way; I am with -

E B7 *D.C. al Coda*

out my love.

Coda

E

eyes."

Additional Lyrics

2. They said, "Someday you'll find
All who love are blind.
When your heart's on fire, you must realize,
Smoke gets in your eyes."

3. Now laughing friends deride
Tears I cannot hide,
So I smile and say, "When a lovely flame dies,
Smoke gets in your eyes."

Someone Like You

Words and Music by Van Morrison

Intro
Slow

Gmaj7 Bm7 Em7 Cmaj7

5/6CH -----

mf

TAB

Verse

Gmaj7 Bm7 Em7 Cmaj7 Gmaj7 Bm7

1. I've been search-in' a long time _____
2., 3., 4. See additional lyrics

for some-one ex - act - ly like

TAB

Em7 Cmaj7 Gmaj7 Bm7 Em7 Cmaj7

you. _____

I've been trav-'lin' all _____ a - round _____ the world _____

TAB

Pre-Chorus

Gmaj7 Bm7 Em7 Cmaj7 Cmaj7

wait-in' for you — to come through. — Some-one like you, — make it all worth -

0 2 2 2 0 0 0 2 | 0 2 2 0 0 0 0 | 2 0 2 0 2 0

Bm7 A7sus4 C/D

while. — Some-one — like you — keeps me sat - is - fied, some-one ex - act - ly like

0 0 3 2 0 2 2 | 2 0 2 0 0 0 3 3 0 | 2 0 0 2 0 2 0

Gmaj7 Bm7 C/D C/D

you. Some-one ex - act - ly like

1., 2., 3. 4.

5/6CH-----

0 0 0 2 3 1 0 1 0 3 0 1 0 | 0 0 2 2 0 0

Outro
Gmaj7 Bm7 C/D Gmaj7 Bm7

you. Some-one ex - act - ly like — you.

5/6CII-----7

C/D Gmaj7 Bm7

The best is yet to come, —

5/6CII-----7

Freely
C/D Gadd9

Some - one ex - act - ly like you. —

Additional Lyrics

2. I've been trav'lin' a hard road.
Yeah, I've been lookin' for someone exactly like you.
I've been carryin' my heavy load,
Waitin' for the light to come shinin' through.
3. I've been doin' some soul-searchin'
To find out where you're at.
I've been lookin' down the highway
And all kinds of foreign land.
4. I've been all around the world
Marching to the beat of a diff'rent drum.
But just lately I have realized,
Baby, the best is yet to come.

Spanish Eyes

Words by Charles Singleton and Eddie Snyder

Music by Bert Kaempfert

Verse
Moderately
C

1. Blue _____ Span - ish eyes, _____
2. Blue _____ Span - ish eyes, _____

mf

TAB

2	3	3	0	3	3	2	3	0	0	3	3	3	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---

tear-drops are fall - ing from your Span - ish eyes, _____
pret - ti - est eyes in all of Mex - i - co, _____

G7

2 2 3 0 2 0 1 3 0 1 0 3 3 0

Please, _____ please don't cry.
True _____ Span - ish eyes,

0 0 0 2 3 0 3 0

C

This is just a - dios and not good - bye.
 please smile for me once more be - fore I go.

Chorus

C

Soon _____ I'll re - turn, _____

C7

F

bring - ing you all the love your heart can hold. _____

Fm

C

Please _____ say, "Si, si." _____ Say

G7 C

you and your Span - ish eyes will wait for me. _____

1 1 0 3 1 0 1 3 0 1 0

3 3 3 3 3 3 3 3 3 3 3

1. 2. Tag G7

— — Say you and your Span - ish eyes will wait for

0 0 1 1 0 3 1 0 1 3 0 0

3 3 3 3 3 3 3 3 3 3 3 3

C Eb Bb C N.C.

me. _____

5/6CI⁷ 5/6CIII⁷

1 0 3 3 3 3 3 3 1 3 5 5

3 3 3 3 3 3 3 3 3 3 3 3

The Song Is You

from MUSIC IN THE AIR
Lyrics by Oscar Hammerstein II
Music by Jerome Kern

Verse
Fast

Cmaj7 Eb°7 Dm7

1. I hear mu - sic when I look at you,
2. I hear mu - sic when I touch your hand,

mf ⑤

G7 Cmaj7 A7

a beau - ti - ful theme of ev - 'ry dream I ev - er
a beau - ti - ful mel - o - dy from some en - chant - ed

Dm7 G7 Cmaj7/E A7

knew,
land. Down deep in my heart, I hear it
Down deep in my heart, I hear it

0 1 1 0 0 5 5 0 3 0 3 3
3 2 6 5 4 5 0 3 3
2 2 1 0 0 2 2 0 0 2 2 0
3 3 3 1 2 0 3 2 3 4 2 3 2
0 0 3 3 3 3 0 3 2 3 4 2 3 2

1. Dm7 G7 Fm7 Bb7

play. _____ I feel it start then melt a -

2. Em7 A7 Dm7 G7 Dm7 G7

way. say, _____ "Is this the

C6 Am7 Dm7 G7 C B7

day?" _____

Bridge Emaj7 C#m7 F#m7 B7

I a - lone _____ have heard this lone - ly strain. _____

Emaj7 C#m7 A#m7b5 D#7

I a - lone _____ have heard this glad re - frain. _____

5/6CI

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "I a - lone _____ have heard this glad re - frain. _____". The middle staff is a guitar line in treble clef, featuring a 5/6CI capo. The bottom staff is a bass line in bass clef. The system is divided into four measures by vertical bar lines.

G#m7 C#7

Must it be _____ for ev - er in - side of me? _____ Why can't I

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "Must it be _____ for ev - er in - side of me? _____ Why can't I". The middle staff is a guitar line in treble clef. The bottom staff is a bass line in bass clef. The system is divided into four measures by vertical bar lines.

F#7 C7#11 B7 G7

let it go? _____ Why can't I let you know? _____ 3. Why can't I

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "let it go? _____ Why can't I let you know? _____ 3. Why can't I". The middle staff is a guitar line in treble clef. The bottom staff is a bass line in bass clef. The system is divided into four measures by vertical bar lines.

Verse Cmaj7 Eb7 Dm7

let you know the song my heart would sing. _____

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "let you know the song my heart would sing. _____". The middle staff is a guitar line in treble clef. The bottom staff is a bass line in bass clef. The system is divided into three measures by vertical bar lines.

G7 Cmaj7 Gm7 C7

— that beau - ti - ful rhap - so - dy of love and youth and

2 3 1 0 | 0 2 2 0 | 0 2 2 0

3 3 1 3 2

Fmaj7 Bb9 Em7

spring? The mu - sic is sweet, _____

1 2 2 2 | 1 3 3 1 2 | 0 3 2 3

1 1 0 3 2 3

A7 Dm7 G7 C6

— the words are true, _____ the song is you. _____

4 2 3 2 | 2 0 3 3 | 0 2 0 | 1 2 0 2

3 3 3 3 3 3 3 3

Am7 Dm7 G7 C C#

0 2 0 2 | 0 3 3 2 | 3 3 3 3

3 3 3 3 3 3 3 3

Stardust

Words by Mitchell Parish
Music by Hoagy Carmichael

Intro
Moderately slow

G+ G

mp

TAB

3 1 0 0 4 0 0 4 0 0 0 3 0 0 3

Verse

G C7 B7

1. And now the pur - ple dusk of twi - light time steals a - cross the mead - ows of my
2. You wan - dered down the lane and far a - way, leav - ing me a song that will not

0 8 7 8 5 7 3 0 2 0 3 2 3 2 1 0 3 0 3 2 4 0

3 3 2 3 2 2

E7 Am D7 G Em7

heart. High up in the sky the lit - tle stars climb,
die. Love is now the star - dust of yes - ter - day,

1 2 0 2 1 0 0 2 2 1 0 2 1 0 3 0 3 3 0 0 3

0 2 0 2 1 0 0 2 2 1 0 2 1 0 3 0 3 3 0 0 3

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1. F#7 Bm D7 D7 D/F# 2.

al - ways re - mind - ing me that we're a - part. the mu - sic of the years gone

Cl-----

Chorus

G C6

by. Some-times I won - der why I spend the lone - ly

F7b5 F7 G

night dream-ing of a song. The mel - o - dy

E7 Am7 E7 Am7

haunts my rev - er - ie, and I am once a - gain with you, _____ when our

②

D7 Am7 D7 G6

love was new, and each kiss an in - spi - ra - tion.

A9

But that was long a - go; now my con - so - la - tion is

D7 Am7 D7 G7#5 C6

in the star - dust of a song. Be - side a gar - den

Outro

F7b5 F7

wall, when stars are bright, you are in my arms. The

G E7 Am7 E7

night - in - gale tells his fair - y tale of par - a - dise, where ros - es

3 0 3 0 0 0 | 7 7 7 0 2 1 0 | 0 3 0 1 3 0 1

3 0 0 0

Am7 Cm6

grew. Tho' I dream in vain, in my

2 0 2 2 | 3 2 0 1 2 1 | 3 1 2 1 0 2

0 3 3 0 3 1 3 1 3 1 3 1 0 2

G E7#5 E7#9 Am7

heart it will re - main; my star - dust mel - o - dy,

0 3 0 3 7 | 2 1 1 0 3 | 5 3 0 1 0 1 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0

D7 D7/F# Eb6 F9 Gmaj7

the mem - o - ry of love's re - frain.

3 0 1 3 0 1 5 | 3 1 3 1 3 1 3 | 3 1 2 1 1 2 1 | 0 0 0 2

0 2 1 3 1 3 1 3 1 3 1 1 1 3

Strangers in the Night

adapted from A MAN COULD GET KILLED
 Words by Charles Singleton and Eddie Snyder
 Music by Bert Kaempfert

Intro
 Moderately slow
 C

mf

T 1 3 3 1 3
 A 2 0 0 2 0
 B 3 3 3 3 3

Verse
 Dm7 G7sus4 G7 C

1. Stran - gers in the night ex - chang - ing glanc - es,
 won - d'ring in the night what were the chanc - es we'd be shar - ing love

0 1 3 1 0
 0 0 0 0 0
 3 3 3 3 3

1 3 3 1 3
 3 3 3 3 3
 3 3 3 3 3

1 3 0 3 1
 3 3 3 3 3
 3 3 3 3 3

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C/E E \flat 7 Dm

be - fore the night was through.

2 0 1 0 2 | 1 2 0 3 0 | 1 0 3 2

0 1 2 | 0 0 0 0 | 0 0 0 0

Dm7

Some-thing in your eyes was so in - vit - ing, some-thing in your smile

3 0 0 3 0 | 3 0 1 0 3 | 1 3 3 1 3

0 0 0 0 | 0 0 0 0 | 0 0 0 0

Dm7/G G7

was so ex - cit - ing, some-thing in my heart told me I must have

1 3 0 3 1 | 0 1 1 0 1 | 0 1 3 1 0

0 0 0 0 | 3 0 3 | 3 0 3

Bridge
Cmaj7 Em7 \flat 5

you. Stran - gers in the night,
2nd time, Instrumental

3 0 0 1 | 3 1 0 2 | 1 1 0 0

3 3 3 3 | 3 3 3 3 | 0 3 3 2

A7/E

two lone - ly peo - ple, we were stran - gers in the night up to the mo - ment when we

0 1 3 3 1 1 0 3 1 1 0 0 0 1 3 3 1 1 0

0 0 0 0 3 3 2 2 0 0

To Coda

Dm Dm7b5 C/G Am

said our first hel - lo, lit - tle did we know love was just a glance a - way, a

Instrumental ends

1 0 0 3 3 1 0 0 3 3 1 0 0 3 3 1 0 1

3 2 2 0 3 2 2 0 0 0

Verse

Dm7 G7 C

warm em - brac - ing dance a - way. 2. And ev - er since that night, we've been to - geth - er,

0 3 3 1 1 0 2 0 1 3 3 1 3 1 3 0 3 1

3 3 3 3 3 3 3 3 3 3

G7

lov - ers at first sight in love for - ev - er. It turned out so right

0 1 1 0 1 0 1 3 1 0 2 0 0 2 0

3 3 3 3 3 3 3 3 3 3

for stran - gers in the night. _____

0 1 3 1 0 | 1 | 0 | 3 2 3 3 3 | 3 2 3 3 3

⊕ Coda

Outro-Verse
A tempo

C/G *rit.* Am Dm7 G7 D

love was just a glance a - way, a warm em-brac-ing dance a - way. Ev - er since that night,

rit. 1 0 0 3 3 1 0 1 | 0 3 3 1 1 0 2 || 3 0 0 3 0

3 0 3

we've been to - geth - er, lov - ers at first sight in love for - ev - er.

3 0 2 0 3 | 2 3 3 2 3 | 2 3 0 3 2

0 0 0 0 0 0 0 0 0 0

A7 D

It turned out so right for stran-gers in the night. _____

0 2 2 0 2 | 2 3 0 3 2 | 3 | 0 0 0 0 0

0 2 0 0 0 0 0 0 0 0

Sunny

Words and Music by Bobby Hebb

Verse
Moderately

Em7 G7 Cmaj7

1. Sun - ny, yes - ter - day my life was filled with rain. _

mf

TAB

0 0 0 0 3 3 3 2 2 3 2

F#m7 B7 Em7 G7

— Sun - ny, you smiled at me _

2 2 2 2 0 0 0 0 3 3 3

Cmaj7 F#m7 B7 Em7

— and real - ly eased the pain. _ Now the dark days are done _ and the

3 0 2 0 3 0 2 0 2 0 2 0

3 3 3 2 2 2 2 1 2 0 0 0

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G7 Cmaj7 F7

bright days are here. — My sun - ny one — shines so sin - cere.

Fingering: 0 0 2 0 0 | 0 0 2 0 2 2 3 | 0 2 0 1

F#m7b5 B7b9 Em C/E

Sun - ny one so true, I love you.

Fingering: 2 2 2 | 2 1 2 2 1 0 | 2 0 2 0 2

Verse

Em6 Em7 Em7 G7

2. Sun - ny, 3., 4., 5. See additional lyrics thank you for the

Fingering: 2 0 3 0 2 | 0 0 0 0 0 0 | 0 3 0 0

Cmaj7 F#m7 B7 Em7

sun - shine bou - quet. — Sun - ny,

Fingering: 2 0 2 0 | 2 2 2 1 2 | 0 0 0 0 0

G7 Cmaj7 F#m7 B7

thank you for the love you've brought my way. You

Em7 G7 Cmaj7

gave to me your all and all, and now I feel

F7 F#m7b5 B7b9

ten feet tall. Sun - ny one so true, I love

Em B7 B7

you. I love

1., 2., 3. 4.

Em Am7 B7 Em

you. I love you.

Am7 B7 Em

I love you.

Additional Lyrics

3. Sunny, thank you for the truth you've let me see.
Sunny, thank you for the facts from A to Z.
My life was torn like wind-blown sand,
Then a rock was formed when we held hands.
Sunny one so true, I love you.
4. Sunny, thank you for that smile upon your face.
Sunny, thank you, thank you for that gleam that flows with grace.
You're my spark of nature's fire;
You're my sweet complete desire.
Sunny one so true, yes, I love you.
5. Sunny, yesterday all my life was filled with rain.
And Sunny, you smiled at me and really, really eased the pain.
Now the dark days are done and the bright days are here.
My sunny one shines so sincere.
Sunny one so true, I love you.

Tears in Heaven

Words and Music by Eric Clapton and Will Jennings

Intro

Moderately slow

C G/B Am7 C/G F Gsus4 G C

mf

T 1 0 1 3 3 0
A 0 1 0 0 1 0
B 3 2 1 2 1 0 0 1

Verse

C G/B Am7 C/G F C

1. 3. Would you know my name ____ if I saw you in heav -
2. Would you hold my hand ____ if I saw you in heav -

0 0 1 3 3 0
0 1 0 0 1 0
3 2 1 1 0 3 1 0

G C G/B Am7 C/G

en? Would it be the same ____
en? Would you help me stand ____

3 0 0 0 0 2
3 0 1 3 3 0
0 1 0 0 1 0

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if I saw you in heav - en?
if I saw you in heav - en?

1., 4. I must be strong —
2. I'll find my way —
3. Be - yond the door —

E/G# C7/G A Dm

and car - ry on _____ 'cause I know I don't be -
through night and day _____ 'cause I know I just can't
there's peace, I'm sure _____ and I know there'll be no

3 # 1 2 3 4 2 3 1 2 3 4 0 1 2 3 3 1

4th time, To Coda

G C G/B Am7 C/G

long stay more here in heav - en. here in heav - en. tears in heav - en.

0 0 3 0 3 1 1 0 1 3 3 0 0 1 0 0 1 0 3 2 0 3

F Gsus4 G 1. C 2. C

3 2 1 2 1 0 0 1 | 3 2 0 2 3 2 0 2 1 | 3 2 0 2 3 3 0

Bridge
 Eb Bb/D Cm F/A Bb F/A

Time can bring you down, time can bend your knees. —

3 3 1 1 | 4 4 1 1 1 3 | 3 3 3 2 1 2

Gm F/A Bb/D Eb Bb/D Cm F/A

Time can break your heart, have you beg - gin' please, —

3 3 3 | 3 3 1 1 | 4 4 1 1 1 3

Interlude
 Bb F/A G C G/B Am7 C/G

beg - gin' please.

3 3 3 1 1 | 3 0 0 0 | 1 0 1 3 3 0 | 0 1 0 0 1 0

2nd time, D.S. al Coda
(take repeat)

⊕ Coda

F C G

C G/B

Am7 C/G Dm G

'Cause I know I don't be - long here in heav - en. —

C G/B Am7 C/G F Gsus4 G C

rit.

Tenderly

from TORCH SONG

Lyric by Jack Lawrence

Music by Walter Gross

Slow Verse

Gmaj7 C7#11 Gm7

1. The eve - ning breeze ca - ressed the trees ten - der - ly;
2nd time, Instrumental

mf

C7 Am7 Cm(maj7)

the trem - bling trees em - braced the breeze ten - der -

Bm7 Am7 Gmaj7 Am7b5

ly. Then you and

D7b9 Am7b5 D7b9 B7/D#

I came wan - der - ing by and

Em7 A7 Am7/D D7

lost in a sigh were we. *Instrumental ends* } 2., 3. The shore was

Verse
Gmaj7 C7#11 Gm7

kissed by sea and mist ten - der - ly.

C7 Am7 Cm(maj7)

I can't for - get how two hearts met breath - less -

Bm7 Am7 Gmaj7 Am7b5

ly. Your arms o - pened

0 2 0 4 2 0 1 0 3

D7 B7/D# Em7 A6 A#m7

wide and closed me in - side; you took my

0 4 2 0 0 5 2 3 0 2

Bm7 E7#5 Am7 Am7/D 1. G6

lips, you took my love so ten - der - ly.

3 0 1 0 1 3 0 0 2 1 0 0 2 4

2. C7 G6 Cmaj7 Gmaj7

ly.

3 3 0 3 0 0 2 0 0 2 0 2

Through the Years

Words and Music by Steve Dorff and Marty Panzer

Intro
Moderately fast, in 2

G Em Am7

mf

TAB

C/D D/C 1/2CII - 7 Bm7 5/6CII ----- 7 Em7 1/3CIII - 7 Am7

1. I can't re-mem - ber when you were - n't there, I can't re-mem - ber what I used to do,

when I did - n't care for an - y - one but you, who I trust - ed, who I lis-tened to be - fore.

Verse

C/D D7sus4 G F#m11 B7 Em7

Dm7 G7 Cmaj7 D/C Bm7

when I did - n't care for an - y - one but you, who I trust - ed, who I lis-tened to be - fore.

C/D G F#m7 B7

I swear we've been through ev - 'ry - thing there is. I know. I swear you've taught me ev - 'ry - thing I know.

Em7 Dm7 G7 Cmaj7

Can't im - ag - ine an - y - thing we've missed. Can't im - ag - ine
Can't im - ag - ine need - ing some - one so. But through the years it

G/B Am7 C/D

an - y - thing the two of us can't do. Through the
seems to me I need you more and more. Through the

Chorus
G Em7 Am7 C/D D/C

years years you've nev - er let me down; you've turned my life a -
years through all the good and bad I know how much we

Bm7 Em7 Am7 C/D D/C

round. The sweet - est days I've found, I've found with you. Through the
had. I've al - ways been so glad to be with you. Through the

3 2 4 0 | 3 1 0 3 | 3 0 1 1 0 | 2 2 3 0

2 | 0 2 | 0 2 | 0 3

Bm7 E7 Am7 D7 D/C

years I've nev - er been a - fraid; I've loved the life we've
years it's bet - ter ev - 'ry day; you've kissed my tears a -

3 0 2 3 | 3 0 0 0 | 1 1 0 2 | 1 2 3 0

2 | 0 2 | 0 2 | 0 3

Bm7 E7 Cmaj7 Bm7

made. And I'm so glad I've stayed right here with you -
way. As long as it's o - kay I'll stay with you -

3 0 2 0 2 | 3 1 3 1 3 | 2 0 2 0 | 3 2 0 2 2

2 | 0 2 | 3 2 2 | 3 2 2

1.
Am7 C/D G Em7 Csus4 C

through the years.
through the

0 1 2 | 0 0 | 0 8 10 7 5 3 | 1 0 1 0 3 3

0 | 0 0 | 3 0 0 0 | 3 3

2.

C/D G C/D

2. 1 years. Through the

Chorus

G Em7 Am7 C/D D/C

years years when ev - 'ry - thing - went wrong to - geth er we were
years you've nev - er let me down; you turned my life a -

1/2CH

Bm7 Em7 Am7 C/D D/C

— strong. — I know that I be - long — right here with you. — Through — the
— round. — The sweet - est days I've found — I've found with you. — Through — the

Bm7 E7 Am7 D7 D/C

years years I nev - er had a doubt we'd al - ways work — things —
years it's bet - ter ev - 'ry day you've kissed my tears — a -

Bm7 E7 C G/B

out. I've learned what life's a - bout — by lov - ing
 way. As long as it's o - kay — I'll stay with

1/2C1

The first system of the musical score consists of three staves. The top staff is the vocal melody in G major, with lyrics: "out. I've learned what life's a - bout — by lov - ing way. As long as it's o - kay — I'll stay with". The middle staff is the guitar accompaniment, featuring a mix of chords and single notes. The bottom staff shows fingerings for the guitar, with numbers 0, 1, 2, 3, and 4.

Am7 C/D G Em7 Am7

you — through the years.
 you — through the years.

The second system of the musical score consists of three staves. The top staff is the vocal melody in G major, with lyrics: "you — through the years. you — through the years.". The middle staff is the guitar accompaniment, featuring a mix of chords and single notes. The bottom staff shows fingerings for the guitar, with numbers 0, 1, 2, 3, and 4.

C/D D/C Bm7 E7 Cadd9 G/B

1.

The third system of the musical score consists of three staves. The top staff is the vocal melody in G major, with lyrics: "you — through the years. you — through the years.". The middle staff is the guitar accompaniment, featuring a mix of chords and single notes. The bottom staff shows fingerings for the guitar, with numbers 0, 1, 2, 3, and 4.

Am7 C/D E7 Am7 C/D rit. G

Through — the

2.

The fourth system of the musical score consists of three staves. The top staff is the vocal melody in G major, with lyrics: "Through — the". The middle staff is the guitar accompaniment, featuring a mix of chords and single notes. The bottom staff shows fingerings for the guitar, with numbers 0, 1, 2, 3, and 4. The system ends with a double bar line and a repeat sign.

Till There Was You

from Meredith Willson's THE MUSIC MAN
By Meredith Willson

Intro
Moderately slow

Amaj7 A#°7

1. There were bells on the hill, but I
birds in the sky, but I

mp

Bm7 Dm6 A/E C°7/E

nev - er heard them ring - ing. No, I nev - er heard them at
nev - er saw them wing - ing. No, I nev - er saw them at

5/6CII----- 2/3CI-----

1.

Bm7/E E7 Aadd9 C#m7 Cm7 Bm7 E7

all till there was you. 2. There were

2.

Bm7/E E7 A D/A A

all till there was you. And there was

Bridge

D D#°7 A/E

mu - sic and there were won - der - ful ros - es, they

2nd time, Instrumental

2/3CI 2/3CIV

F#7 Bm7 F#m7 B7

tell me, in sweet fra - grant mead - ows of

Bm7/E E7#5 Verse Amaj7

dawn and dew. 3., 4. There was love all a -

Instrumental ends

round, but I nev - er heard it sing - ing. No I

all till there was you.

Time After Time

Words and Music by Cyndi Lauper and Rob Hyman

Intro
Moderately fast

F C1

G CIII

mf

TAB

1. 3 2 2 3 2 2 5 4 4 5 4 4

0 2 0 0 2 0 0 1 0 3 0 1

0 1 3 0 1 3 0 1

1 3 0 1 3 0 1

1 3 0 1 3 0 1

Verse

Dm/C C Dm/C C Dm/C C

1. Ly - ing in my bed I hear the clock tick and
2. Some - times you pic - ture me; I'm walk - ing too
3. Af - ter my pic - ture fades and dark - ness has

think of you. Caught up in cir - cles, con -
far a - head. You're call - ing to me; I
turned to gray, watch - ing through win - dow, you're

3 0 0 0 1 0 3 1 0 1 3 1 1 0

3 3 3 2 2 0 3 2 3 2 0 3 2 3 2 0

Pre-Chorus

Dm/C C Dm/C C F G

fu - sion is noth - ing new. Flash back,
 can't hear what you've said. Then (4.) you say
 won - der - ing if I'm o - kay. Se - crets

CI CIII

3 1 1 0 3 0 0 0 1 0 1 2 3 4 5 4

3 2 2 3 3 3 1 3

Em F G Em

warm nights, al - most left be - hind.
 go slow; I fall be - hind.
 stol - en from deep in - side.

CI

0 0 1 2 3 2 1 0 1 0 0 2 0 0 2 0 0

0 1 1 3 0

I.
 F G Em F F/G

Suit - case of mem - o - ries time af - ter...

CI CIII CI

1 2 3 4 5 4 0 0 1 1 2 3 2 2 1 1 0

1 3 0 1 1 3

2.

F G Em F

The sec - ond hand un - winds If you're lost
The drum beats out of time.

Cl----- CIII-----

Chorus

G Am Fmaj7 G

— you can look — and you will — find me — time af - ter time...

CIII----- 1/3CIII-~

C G Am

— If you fall — I will catch — you; I'll be — wait - ing —

CIII----- 1/3CIII-~

Fmaj7 G C G

time af - ter time. ____

1., 3. If you're lost ____ you can look ____ and you will ____
2. *Instrumental*

CHII - - - - - 1/3CHII -

Am Fmaj7 G C

____ find me ____ time af - ter time. ____ If you fall ____

1/3CHII - CHII -

To Coda 1

To Coda 2

G Am Fmaj7 G

____ I will catch ____ you; I'll be ____ wait - ing ____ time af - ter time. ____

CHII - - - - - 1/3CHII -

Interlude

C F G

CI-----

0 1 0 1 0 0 2 0

3 3 3 3 3 3 3

1. 2.

Em F F

*D.S. al Coda 1
(take 2nd ending)*

0 2 2 2 0 3 2 0 2 3 0 2 3 0 2 3

⊕ Coda 1

*D.S.S. al Coda 2
(take 2nd ending)*

⊕ Coda 2

C

Instrumental ends 4. Then

3 1

C

3 0 2 3

Outro

F G C C

Time af - ter time. ____

CI-----

1. 2. 3. 4.

1 2 1 0 0 1 3 0 2 3 3

A Time for Us (Love Theme)

from the Paramount Picture ROMEO AND JULIET

Words by Larry Kusik and Eddie Snyder

Music by Nino Rota

Intro
Moderately slow

Em F G

mp

Verse

Am Em F C

1. A time for us, some-day there'll be, when chains are torn by cour-age

born of a love that's free. A time when dreams, so long de-nied, can

flour-ish as we un-veil the love we now must

Dm Am Em F

Dm E7 Am Em

Am Chorus C G

hide. _____ A time _____ for us _____ at

2 2 3 2 0 2 | 0 2 3 2 0 1 | 0 1 2 0 1 3 | 3 0 0 3

Dm Am Bb F

last _____ to see _____ a life _____ worth - while _____ for

1 3 2 3 0 3 | 0 1 2 2 0 1 | 3 3 0 3 1 3 | 1 2 3 2 1

Em Am Verse Em

you _____ and me. 2., 3. And with our love, through tears and

0 0 2 2 0 0 | 2 2 2 1 0 0 | 2 2 2 0 2 0

F C Dm

thorns, we will en - dure as we pass sure - ly through ev - 'ry

2 3 3 2 0 3 | 0 2 0 3 3 2 | 5 3 0 2 0 3 0

Am Em F Dm

storm. A time for us, some-day there'll be, _____ a new

1. E7 Am Em

world, _____ a world of shin - ing hope for you and

2. Am Am rit. rit.

me. _____ A world of shin - ing

Freely Em Am Em A

hope for you and me.

We've Got Tonight

Words and Music by Bob Seger

Intro
Slowly, in 2

1.

C G F G

mp

TAB

2.

Verse

G C G/B F/A

1. I know it's late, _____
I know you're wea - ry,
I've been so lone - ly,

G C Fmaj7 F6 C

I know your plans _____
All of my hopes _____
don't in - clude me. _____
fad - ing a - way. _____

G C Fmaj7 F6 C

Still, here we are, — both of us lone - ly,
I've longed for love — like ev - 'ry - one else — does.

Fmaj7 F6 C

long - ing for shel - ter from all that we see, —
I know I'll keep search - ing e - ven af - ter to - day. —

G C/E Fmaj7 F6 C/G

Why should we wor - ry? No one will care, — girl.
So there it is, — girl. I've said it all — now.

G C/E Fmaj7 F6 C/G

Look at the stars _____ so far a - way, _____
 And here we are, _____ babe. What do you say? _____

Chorus

G C Fmaj7 F6 C

We've got to - night. _____ Who needs to - mor - row?

C/E Fmaj7 F6 C

We've got to - night, _____ babe. Why don't you stay?

1. 2.

2. Deep in my soul _____

Bridge

E^b **C**

I know it's late. I know you're wea - ry. —

E^b **C**

I know your plans don't in - clude _ me. Still, here we

F **A^b** **C** **Fmaj7** **F6**

are, — both of us lone - ly, — both of us

C **Fmaj7** **F6** **C**

lone - ly, — We've got to - night. —

Chorus

C Fmaj7 F6 C

Who needs to - mor - row? Let's make it last. _
Come take my hand, _ now. We've got to - night, _

1. C Fmaj7 F6 C G

Let's find _ a way. Turn out the light. _

2. C/E Fmaj7 F6 C

babe. _ Why don't you stay?

Fmaj7 F6 C/G G rit. G7 C

Oh, _ oh, _ why don't you stay?

Time to Say Goodbye

Words and Music by Lucio Quarantotto and Francesco Sartori

English translation by Frank Peterson

Intro
Slow

G D Em7 C

mf

G D Em7 C G C D

Verse

D Gsus4 G

1. Quan - do so - no so - lo so - gno al - l'o - riz - zon - te e man - can le pa - ro - le,

C D C/E D/F# Gsus4 G Dsus4 D

si lo so che non c'è lu - ce in u - na stan - za quan - do man - ca il so - le, se non ci sei

The musical score is written for guitar and voice. It begins with an 'Intro' section marked 'Slow'. The guitar part uses a 4/4 time signature and a key signature of one sharp (F#). The first system of the intro features a melodic line in the treble clef and a bass line in the bass clef, with chords G, D, Em7, and C indicated above. The second system continues the melodic and bass lines with chords G, D, Em7, C, G, C, and D. The 'Verse' section follows, starting with a D chord. The vocal line is written in the treble clef, and the guitar line is in the bass clef. The lyrics are in Italian, with an English translation provided below. The verse concludes with a Gsus4 and G chord. The final system of the score shows the guitar line continuing with chords C, D, C/E, D/F#, Gsus4, G, Dsus4, and D, while the vocal line ends on a G note.

Pre-Chorus

C/E Em C D G D/F# Em7 C D

tu con - me, con me. Su le fi - ne - stre mo - stra a tut - ti il mio cuo - re che hai ac - ce - so,

1 0 0 2 2 2 2 4 0 2 0 0 0 0 4 0 0 0 0 0 0 1 0 0 4

0 0 2 3 5 3 3 2 2 0 2 3 5 4

Gadd9 D/F# Em7 C D

chius - di den - tro me la lu - ce che hai in - con - tra - to per stra - da.

0 0 2 0 0 0 4 2 2 2 0 1 0 0 0 4 0 2 3 5 4

3 3 2 2 0 2 3 5 4

Chorus

G D Em C G D

Time to say good - bye. Pa - e - si che non ho

0 0 0 0 4 2 0 0 2 2 3 2 0 2 0 0 0 0 2 1 0

3 2 2 0 2 0 2 3 2 3 0 2 3 2

Em C G C D G D

mai ve - du - to e vis - su - to con te a - des - so si li vi - vrò. Con te par - ti -

0 3 2 3 3 2 3 0 3 2 0 0 2 1 0 2 0 4 0 0 0 0 4 2

0 2 2 3 3 2 0 3 2 0 3 2 0 4 3 3 2

Em C G D Em C To Coda

- rò su na - vi per ma - ri che, io lo so, no, no non e - si - sto - no

G C D Verse D

più, it's time to say good-bye. 2. Quan-do sei lon-ta-na so-gno al l'o-riz zon-te e man-can le pa-

Gsus4 G C D C6 D6 C D Em

ro - le, e io si lo so che sei con me, con me, tu mia lu - na tu sei qui con me,

C/E D C6 D6 C/E D/F# D.S. al Coda

mi - o so - le tu sei qui con me, con me, con me, con me.

Outro-Chorus

na - vi per ma - ri — che, io lo so, no, no non e - si - sto - no più, con te io li ri - vi -

2. A D E N.C. Dm/F Em/G N.C. C D N.C.(A)

Instrumental ends lo con te. _____

2/3 CIII~

The musical score is for guitar, in the key of A major (indicated by three sharps: F#, C#, G#). It consists of two systems. The first system shows a melody line on a treble clef staff with notes A, D, E, and a final measure with a whole note A. Chords are indicated above the staff: A, D, E, N.C. (Natural Chord), Dm/F, Em/G, N.C., C, D, and N.C.(A). The second system shows a melody line and a bass line. The melody line starts with a triplet of eighth notes (A, B, C), followed by a quarter note D, a half note E, and a final measure with a whole note A. The bass line consists of two staves of fret numbers. The first staff has fret numbers 0, 2, 4, 5, 3, 5, 5. The second staff has fret numbers 0, 2, 2, 0, 2, 4, 3, 4, 5, 2, 4, 0. A bracket labeled '2/3 CIII~' is placed over the first two measures of the second system.

Up Where We Belong

from the Paramount Picture AN OFFICER AND A GENTLEMAN

Words by Will Jennings

Music by Buffy Sainte-Marie and Jack Nitzsche

Intro
Slow

A D/A E/A D/A Dm6/A A D/A E/A

mp

T 2 3 5 7 5 | 3 5 3 2 0 | 2 3 5 3 2

A 2 4 6 7 6 | 4 3 2 0 | 2 4 6 4 2

B 0 0 0 0 0 | 0 0 2 0 | 0 0 0 0 0

Verse

D/A Dm6/A A D/A E/A D/A Dm6/A

1. Who knows what to - mor-row brings in a
2. Some hang on to "used to be," live their

2/3CH -

3 5 3 2 0 | 0 2 3 0 3 2 | 0 2 2 0 3 2 2

4 3 2 0 | 0 2 4 1 2 0 | 0 4 0 0 2 2

0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

A D/A E/A D/A Dm6/A A D/A E/A

world few hearts sur - vive. All I know is the
lives look - ing be - hind. All we have is

2/3CH -

2 3 0 3 2 | 2 3 3 2 0 | 0 0 0 3 0 2 2

0 2 2 4 1 2 0 | 0 4 4 3 2 0 | 0 2 4 0 0 2

0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

D/A Dm6/A A A7/C# D A7/C#

way I feel; — when it's real, I keep it — a - live. The
 "here and now," — all our life, out there - to find.

1/2CII----- 2/3CII----- 2/3CII-----

Bm7 Eadd2 A A/C#

road is — long. There are moun-tains in our

5/6CII-----

D Dadd2/F# Gadd9 Eadd2 D/E E

way, but we climb a step ev-'ry day.

1/2CII 1/2CII

Chorus

A A/C# D F#m Bm A/C#

Love, lift us up where we be - long, — where the ea - gles cry — on a

CII CVII

0 2 2 0 10 10 9 10 0 2 | 0 2 3 2 0 2 | 7 9 10 7 9 7 10

0 9 | 2 7 7 9

G D E A A/C# D F#m

moun - tain high. Love, lift us up where we be - long, — far from the

CII

7 0 0 9 5 4 4 | 0 2 2 10 10 9 10 0 2 | 0 2 3 2 0 2 | 2 5 5

0 0 0 0 4 4 | 0 9 | 2 2

To Coda 1.

Bm A/C# C#/E# F#m Dm/F A D/A E/A

world be - low, — up where the clear winds blow. —

CVII

7 7 9 10 9 7 10 10 | 9 12 10 3 | 2 3 5 7 5

7 7 9 | 8 9 3 | 2 4 6 7 6

7 9 | 0 0 0 0 0

2. **Bridge**

D/A Dm6/A B/D# D/E E7/D C G/B

clear wind blows. — Time goes by,

5/6 CVII-7 CVIII-7 CVII-7

D.S. al Coda

Bb F/A Ab Eb/G F D/E E

no time to cry, life's you and I, a - live, to - day. —

CVI-7 CV-7 CIV-7 CIII-7 CI-7 CVII-7 CIX-7

Coda

C#/E# F#m Dm/F A D/A E/A D/A Dm6/A A

clear winds blow. —

2/3 CII-7

rit.

What a Wonderful World

Words and Music by George David Weiss and Bob Thiele

Intro
Slow, in 2

C Dm/C Cmaj7 Dm/C

1. I see

mf

T
A
B

3 2 0 1 0 2 3 3 2 3 2 3 0 0 0 0 3 3 2 0 0

Verse

C Em F Em

trees of green, _____ red ros - es, too;
skies of blue _____ and clouds of white,
ba - bies cry, _____ I watch them grow;


1 0 1 3 1 0 0 0 0 0 0 5 5 5 5 3 2 0 0 0 2

Dm C E7 Am

I see them bloom _____ for me and you, _____
the bright, bless - ed day, _____ the dark, sa - cred night, _____ and I
they'll learn much more _____ than I'll ev - er know, _____

1 1 1 0 3 2 0 1 0 2 3 1 3 3 1 0 2 2 1 1

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To Coda 

Chords: A^b Dm7 G

think to my - self, "What a won - der - ful

Interval Training: 2/3 CI----- 1/3 CI-----

Fingerings:

1 1 1 1	1 1 1 1	0 2 1 1 1	0 0 1 0 3
4	4		3

1.

Chords: C C+/F[#] Fmaj7

world."

Interval Training: 1/2 CI-----

Fingerings:

0 2 0 1 0 2	2 1 1 1 2	2 2 1 2 2
3	2	1

2.

Chords: G C Dm/C

2. 1 see world."

Fingerings:

3 2 0 0 0	1 0 1 0 1 0	3 3 2 3 2 3	3 3 2 3 2 3
3	3	3	3

Bridge

Chords: C Dm7/G G7

The col - ors of the rain - bow, so

Fingerings:

3 2 0 1	3 2 3 3 3 3	0 0 1 0 0
3	3	3

Cmaj7/G C6/G Dm7/G

pret - ty in the sky, _____ are al - so on the fac -

The first system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics 'pret - ty in the sky, _____ are al - so on the fac -'. The middle staff is a guitar line in treble clef. The bottom staff is a bass line in bass clef with fingerings: 3, 0, 1, 0, 2, 1, 0, 2, 1, 3, 2, 3, 3, 3, 3.

G7 Cmaj7 C6 Am

- es of peo - ple go - in' by. _____ I see friends shak - in' hands, _____

The second system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics '- es of peo - ple go - in' by. _____ I see friends shak - in' hands, _____'. The middle staff is a guitar line in treble clef. The bottom staff is a bass line in bass clef with fingerings: 3, 0, 1, 0, 0, 1, 0, 0, 0, 0, 2, 1, 0, 3, 5, 5, 5, 5, 3, 0.

Em/B Am/C G

_____ say - in', "How do you do?" _____

The third system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics '_____ say - in', "How do you do?" _____'. The middle staff is a guitar line in treble clef. The bottom staff is a bass line in bass clef with fingerings: 2, 2, 0, 0, 0, 0, 5, 5, 5, 5, 5, 3, 0, 0, 3, 0, 0.

Am C#°7 Dm7 G *D.S. al Coda*

They're real - ly say - in', _____ "I love you." _____ 3. I hear

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics 'They're real - ly say - in', _____ "I love you." _____ 3. I hear'. The middle staff is a guitar line in treble clef. The bottom staff is a bass line in bass clef with fingerings: 0, 5, 5, 5, 5, 5, 3, 3, 2, 3, 2, 1, 0, 2, 3, 0, 2, 0, 0, 0.

⊕ Coda

Freely

The image shows a musical score for the song "I Think to Myself" by The Beatles. The score is written for voice, guitar, and bass. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The guitar part features a prominent Dm7 chord in the first measure and a G7b9 chord in the second measure. The vocal melody is simple and conversational, with the lyrics "I think to myself, 'What a". The bass line provides a steady accompaniment, with a double bar line and repeat sign after the first two measures.

Musical score for "Wonderful World" featuring guitar and bass. The score includes a vocal line with lyrics "won - der - ful world." and guitar chords: C/G, Dm/G, Cmaj7/G, and C. The bass line is a simple bass line. The guitar part includes a solo section with a key signature change to D major and a 4/4 time signature.

What About Love?

Words and Music by Brian Allen, Sheron Alton and Jim Vallance

Intro
Moderately slow

Am G/A F/A G/A

mp

1. 2.

Verse
Am F

I, I've been lone - ly, I've been

C G Am F C G

wait - ing for you, I'm pre - tend - ing, and that's all I can do,

Am F C G F

The love I'm send - ing ain't mak - ing it through to your heart.

TAB

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Verse

Am F C G

2. You've been hid - ing, nev - er let - ting it show, _ al - ways
tell you what you're feel - ing in - side, _ and I can't

Am F C G Am F

try - ing to keep it un - der con - trol, _ You got it down, and you're
sell you what you don't want to buy, _ Some - thing's mis - sing, you

C G F G N.C.

well on your way _ to the top. But there's some - thing that you for - got, } What a - bout
got - ta look back _ on your life. You know some - thing, it just ain't right. }

Chorus

C/E F G C/E F

love? Don't you want some - one to care a - bout you? What a - bout love? Don't let it slip a - way, _

3rd time, To Coda \oplus 1.

G C/G G C/E F G

What a-bout love? I on - ly want to share it with you. You might

F Am G/A F/A G/A

need it some - day. Yeah.

2. I can't share it with you. What a-bout

NC. D.S. al Coda

\oplus Coda

Outro
w/ Lead Voc. ad lib.
D/A G/A A

Repeat and fade

share it with you.

When I Need You

Words and Music by Carole Bayer Sager and Albert Hammond

♩ Verse

Moderately (♩ = ♪♪)

C

1. When I need you, I just close my
need love, I hold out my
need you, I just close my

mf

TAB 0 2 0 2 1 0 0 2 1 0 0 1 3

G/B

G

eyes and I'm with you, and all that I
hands and I touch love, I nev - er knew
eyes and I'm with you, and all that I

3 1 0 3 0 0 3 0 0 3 0 1

3 2 2 3

G#°7

Am

so want to give you, it's on - ly a
there was so much love keep - ing me
so wan - na give you, babe, it's on - ly a

1 0 3 1 2 2 2 1 2 2 2 1 3 0

4 0 0 0

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C Am7 Dm7

But you know I won't be trav - el - ing for - ev - er.
But you know I won't be trav - el - ing a life - time.

Dm7/G *To Coda*

It's cold out, but hold out and do like I

G7 *D.S. al Coda*
(take 2nd ending)

do. 3. When I

Coda Interlude
G7 C

do. Oh, I need you.

C/B \flat F/A 1/3C1-----

0 1 3 3 0 1 3 1 0 1 2 1 3 2 1

Fm6/A \flat C/G Am

3 0 6 6 0 3 0 0 1 0 3 1 0 0 2 2 1 2 0

G F G

4. When I

5 0 3 0 0 0 3 0 0 0 1 2 3 1 2 3 0 2

Outro-Verse
C

need need love, I hold out close my hands and I
hold out my hands, you, I just hold out my hands, eyes, and I'm

0 0 1 0 0 0 1 0 0 1 3 3 1 0 0

G/B G G#7

touch love, I nev - er knew there was so
with you, dar - lin', yes, I'm with you, and you're right here by my
dar - lin', All I wan - na

Am N.C. Am

much love keep - ing me warm night and
side you is keep - ing me warm night and
give you is on - ly a heart - beat a -

G C

1., 2. 3.

rit. rit.

day. 5. When I
day. 6. I just
way.

What the World Needs Now Is Love

Lyric by Hal David

Music by Burt Bacharach

Intro
Moderately (♩ = ♩)

mf

Em7 Am7 Em7

Chorus

Am7 Em7 Am7 Em7

What the world needs now is love, sweet

love. It's the on - ly thing that there's

F6

The musical score is written for guitar and bass. The guitar part is in the upper staff, and the bass part is in the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score includes an Intro, a Chorus, and a Verse. The Intro is marked 'Moderately' and 'mf'. The Chorus is marked 'Chorus' and 'Am7 Em7 Am7 Em7'. The Verse is marked 'Am7 F6'. The lyrics are: 'What the world needs now is love, sweet love. It's the on - ly thing that there's'. The guitar part includes chords Em7, Am7, and F6. The bass part includes chords Em7, Am7, and F6. The score is written for guitar and bass, with the guitar part in the upper staff and the bass part in the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score includes an Intro, a Chorus, and a Verse. The Intro is marked 'Moderately' and 'mf'. The Chorus is marked 'Chorus' and 'Am7 Em7 Am7 Em7'. The Verse is marked 'Am7 F6'. The lyrics are: 'What the world needs now is love, sweet love. It's the on - ly thing that there's'. The guitar part includes chords Em7, Am7, and F6. The bass part includes chords Em7, Am7, and F6.

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Em/G G9 Em7

just _____ too lit - tle of. What the world needs

0 0 2 0 3 0 3 3 2 1 3 3 0 3

3 3 3 0

Am7 Em7 Am7 F6 *3rd time, To Coda*

now is love, sweet love. No, not just for some,

0 1 0 1 0 3 3 0 3 0 1 0 1 0 3 1 3 2 1

0 0 0 3

E7sus4 E7

but for ev - ry - one. _____

3 2 1 0 5 0 0 2 0 1 0 3 1 1

0 0 0 0

Verse Am9

1. Lord, we don't need an - oth - er moun - tain.
2. Lord, we don't need an - oth - er mead - ow.

0 0 0 0 4 0 1 3 0 0 0 2

0 0 2 0 0 0 0 2

Gm7 C7

There _____ are moun - tains and hill - sides e -
 There _____ are are corn - fields and and wheat fields e -

Fmaj7 F6 Gm7

nough to climb. There _____ are o - ceans and
 nough to grow. There _____ are sun - beams and

C9 Fmaj7 Am7

riv - ers e - nough to cross, _____ e - nough to last
 moon - beams e - nough to shine, _____ oh, lis - ten, Lord,

*T = Thumb on 6th string

D7 Dm7/G 1. G9 2. G9 D.S. al Coda

till the end of time. What the What the
 if you want to know.

⊕ Coda

Em7 Am7

oh, but just for

Dm9 G7sus4 C

ev - 'ry, ev - 'ry, ev - 'ry - one. _____

Outro

Em7 Am7 Em7 Am7

What the

w/ Lead Voc. ad lib.

Repeat and fade

Em7 Am7 Em7 Am7

world needs now is love, sweet love. What the

When We Dance

Music and Lyrics by Sting

Intro
Moderately slow

E

mf

TAB

4	1	4	1	0	4	1
0	0	0	0	0	0	0

Verse

E

1. If ___ he loved you ___
watch-es you, ___
3., 4., 5. See additional lyrics

TAB

4	1	4	1	0	4	1
0	0	0	0	0	0	0

like ___ I love you, ___
when _ he counts to buy your soul, I ___ would
on ___ your

TAB

1	4	1	4	0	1	3	0	4	1
0	2	0	0	0	0	2	0	0	0

C#m7

walk a-way in shame.
hand his gold-en rings

I'd ___ move town, I'd change my name.
like ___ he owns a bird that sings.

E

5th time, To Coda 2

TAB

1	1	1	1	1	0	4	1
4	4	4	4	4	4	4	4

1. 2. Chorus Badd9

2. When _ he When _ we dance,

5/6CII-----7

0 2 0 1 4 1 4 0 0 2 4 1 0 0 2 2 4 2 0 2 4 2 4

To Coda 1 ⊕ E/G# A E D.S. al Coda 1 (take 2nd ending)

an - gels _ will run and hide their _ wings.

0 4 2 0 2 0 0 0 1 1 4 1 4 0 0 2 0 0 0 2 2 0 0 0 2 0 0 0 0 2 0 0 0 0 0 2 4 1 4 0

⊕ Coda 1

F#m11 D Badd9

_ wings. When _ we dance,

5/6CII-----7

2 0 1 0 1 2 1 0 0 2 0 0 2 2 4 2 0 2 4 2 4

E/G# A E C#m7 Aadd9

an - gels _ will run and hide their _ wings.

5/6CII-----7

0 4 2 0 2 0 0 0 1 0 1 2 1 0 0 2 0 1 0 0 2 2 2 4 0 2 2

Bridge

Esus4 E Bsus4 B

If I could break down _ these walls and shout my name at heav-en's gate,

Esus4 E Bsus4 B

I'd take these hands _ and I'd de-stroy the dark ma-chin-er-ies of fate.

Esus4 E Gsus2 G

Ca-the-drals are bro-ken, heav-en's no long-er a-bove, _ hell -

Gsus2 G D

fire's a prom-ise a-way, I'd still be say-ing I'm still in love.

*D.S. al Coda 2
(take repeat)*

Bm7 Gadd9 D Bm7 B

4. He ___ won't

2/3CII----- 5/6CII-----

⊕ Coda 2

Chorus
Badd9 E/G# A

When _ we dance, an - gels _ will run and hide their _

5/6CII-----

F#m11 D E

— wings. When _ we dance.

Play 3 times

C#m7 E/A E C#m7 E/A Eadd9

Play 3 times

Additional Lyrics

3. The priest has said my soul's salvation is in the balance of the angels.
And underneath the wheels of passion, I keep the faith in my fashion.
4. He won't love you like I love you.
He won't care for you this way. He'll mistreat you if you stay.
5. Come and live with me; we'll have children of our own.

A Whole New World (Aladdin's Theme)

from Walt Disney's ALADDIN
Music by Alan Menken
Lyrics by Tim Rice

Verse
Moderately

C

1. I can show you the world, shin - ing, shim - mer - ing,
2. See additional lyrics

mf

TAB

Fmaj7 G/B Dm/F E7 Am Em/G

splen - did. Tell me prin - cess, now when did you last

1. 2.

F C C Dm

let your heart de - cide? ride. A whole new

TAB

Chorus
Gadd9

C G7

world, _____ a new fan - tas - tic point _____ of

3 0 2 0 2 0 | 3 0 1 0 1 5 | 3 0 3 1 0

3 3 3 3 3 3 | 3 3 3 3 3 3 | 3 3 3 3 3 3

Cadd9 G F Csus2 G F Csus2

view. No one to tell us no, or where to go, or

0 3 0 1 3 5 | 7 5 3 0 1 | 7 5 3 0 1

3 3 3 3 3 3 | 3 3 3 3 3 3 | 3 3 3 3 3 3

Am7 D7/F# G9 Dm Gadd9

say we're on - ly dream - ing. A whole new world, _____

0 3 0 1 2 1 | 3 0 1 5 | 3 0 2 0 0

0 2 0 3 0 3 | 3 3 3 3 3 3 | 3 3 3 3 3 3

C Dm G/B E7/D Am7 C7 G F Csus2

a daz-zling place I nev-er knew, But, when I'm way up here, it's

G Am Csus2 Am7 D7/F# Bb G7sus4 G7 C

cry-stal clear that now I'm in a whole new world with you.

Cadd9

Additional Lyrics

2. I can open your eyes,
Take you wonder by wonder,
Over, sideways and under,
On a magic carpet ride.

Woman

Words and Music by John Lennon

Intro

Moderately slow

Gsus4 G G6sus2 G

mf

The Intro consists of two measures of music in 4/4 time, key of G major. The first measure contains a Gsus4 chord (G-A-D-E) and the second measure contains a G chord (G-A-B). The music is played on a guitar, with the melody line in the treble clef and the bass line in the bass clef. The melody line starts on G4, moves to A4, then D5, and back to G4. The bass line starts on G2, moves to A2, then D3, and back to G2. The music is marked *mf* (mezzo-forte).

TAB

The TAB notation for the Intro is as follows: Measure 1: 1 0 0 0 0 0 0. Measure 2: 2 0 2 0 0 0 0. The numbers represent fret numbers on the strings.

Verse

G Am7 Bm Am7 G Em

1. Wom-an, I can hard-ly ex-press _ my mixed e-mo-tions at my _
2. Wom-an, I know you un-der-stand _ the lit-tle child in-

The Verse consists of two measures of music in 4/4 time, key of G major. The first measure contains a G chord (G-A-B) and the second measure contains an Am7 chord (A-B-C-D). The music is played on a guitar, with the melody line in the treble clef and the bass line in the bass clef. The melody line starts on G4, moves to A4, then D5, and back to G4. The bass line starts on G2, moves to A2, then D3, and back to G2. The music is marked *mf* (mezzo-forte).

TAB

The TAB notation for the Verse is as follows: Measure 1: 3 3 0 0 2 3 3. Measure 2: 3 3 0 1 1 0 0. The numbers represent fret numbers on the strings.

Am D7sus4 D7 C Am7 Bm D7sus4 D7

— thought-less - ness, _ Af - ter all, _ I'm for - ev - er in your debt. _ And,
side the man. _ Please re - mem - ber, my life is in your hands. _ And

The Verse consists of two measures of music in 4/4 time, key of G major. The first measure contains a G chord (G-A-B) and the second measure contains an Am7 chord (A-B-C-D). The music is played on a guitar, with the melody line in the treble clef and the bass line in the bass clef. The melody line starts on G4, moves to A4, then D5, and back to G4. The bass line starts on G2, moves to A2, then D3, and back to G2. The music is marked *mf* (mezzo-forte).

TAB

The TAB notation for the Verse is as follows: Measure 1: 0 1 3 1 2 0 0. Measure 2: 0 3 3 3 3 3 0. The numbers represent fret numbers on the strings.

8 G Am7 Bm Am7 G Em

wom-an, I will try to ex-press my in-ner feel-ings and
 wom-an, hold me close to your heart. How-ev-er dis-tant, don't
 3. Wom-an, please let me ex-plain. I nev-er meant to cause you

Am D7sus4 D7 C Am7 Bm D7sus4 *To Coda*

— thank-ful-ness — for show-ing me the mean-ing of suc-cess.
 keep us a-part. Af-ter all, it is writ-ten in the stars.
 sor-row or pain. So let me tell you a-gain and a-gain and a-gain:

Chorus

D7 Gmaj7 Em11 Em7

Oo, well,

Am7 D6 Gmaj7

well. Do, do, do, do, do. Oo,

The first system of the musical score consists of three staves. The top staff is the vocal melody in G major, starting with a whole note 'well.' followed by a half note 'Do,' and then a series of eighth notes 'do, do, do, do, do.' leading into a half note 'Oo,'. The middle staff is the guitar accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes. The bottom staff is the bass line, with fret numbers (0, 2, 1, 0, 2, 3, 0, 2, 0, 0, 0, 3, 0) written below the staff.

Em11 Em7 Am7 D6 2nd time, D.S. al Coda

well, well. Do, do, do, do, do.

The second system of the musical score consists of three staves. The top staff is the vocal melody, starting with a whole note 'well,' followed by a half note 'well.' and then a series of eighth notes 'Do, do, do, do, do.' leading into a half note 'do.'. The middle staff is the guitar accompaniment. The bottom staff is the bass line, with fret numbers (0, 2, 0, 0, 0, 0, 2, 1, 0, 2, 3, 0, 2, 0, 3, 2, 0) written below the staff. The system ends with a double bar line and the instruction '2nd time, D.S. al Coda'.

⊕ Coda D7 Gmaj7 Em11 Em7

I love you, yeah,

The Coda section consists of three staves. The top staff is the vocal melody, starting with a whole note 'I' followed by a half note 'love' and then a series of eighth notes 'you, yeah,'. The middle staff is the guitar accompaniment. The bottom staff is the bass line, with fret numbers (3, 2, 2, 0, 2, 2, 2, 0, 0, 0, 0, 3, 0, 0, 2, 0, 0, 0) written below the staff. The section ends with a double bar line and a Coda symbol.

Am7 D6 Gmaj7

yeah, now and for - ev - er. I ev - er.

The final system of the musical score consists of three staves. The top staff is the vocal melody, starting with a whole note 'yeah,' followed by a half note 'now and for - ev - er.' and then a series of eighth notes 'I ev - er.' leading into a half note 'ev - er.'. The middle staff is the guitar accompaniment. The bottom staff is the bass line, with fret numbers (2, 2, 1, 0, 2, 3, 0, 2, 2, 0, 3, 2, 0, 2, 2, 0, 3, 2, 0) written below the staff. The system ends with a double bar line and a Coda symbol.

You Are Not Alone

Words and Music by Robert Kelly

Slow **Verse**

C **Am7**

1. An-oth-er day _ has gone, _ I'm still all _ a-lone. _ How could _ this be? _
 _ I thought I heard _ you cry, _ ask-ing me _ to go _

mf **1/3CI --**

Dm7 **G7sus4** **C**

_ You're not here _ with me. _ You nev-er said _ good-bye. _ Some-one tell _ me, why _
 _ and hold you in _ my arms. _ I can hear _ your prayers, _ your bur-dens I _ will bear. _

1/3CI -----

Am7 **Dm7** **G9sus4**

_ did she have _ to go _ and leave my world _ so cold? _ } Ev-'ry
 _ But first I need _ you here, _ then for - ev - er can _ be - gin. _ }

1/3CI -----

Bridge
 Bbmaj13 A7 F Dm7

day I sit and ask my-self how did love slip a-way? Some-thing whis-pers in my ear and says

The Bridge section consists of three measures. The first measure has the lyrics "day I sit and ask my-self how" and a guitar fretboard diagram with notes on strings 1-6, frets 3-3-3, 3-3, 1-1, and 0. The second measure has the lyrics "did love slip a-way?" and a fretboard diagram with notes on strings 1-6, frets 1-0, 1, 0-2, 2-1, and 1. The third measure has the lyrics "Some-thing whis-pers in my ear and says" and a fretboard diagram with notes on strings 1-6, frets 1-1-0, 2-3-1, 0-1, 2-3, and 0.

Verse
 G7sus4 C Am7

2., 4. that you are not a-lone. I am here with you. Though you're far a-way,

The Verse section consists of three measures. The first measure has the lyrics "2., 4. that you are not a-lone." and a fretboard diagram with notes on strings 1-6, frets 1-0, 3-1, 0-1, and 3. The second measure has the lyrics "I am here with you." and a fretboard diagram with notes on strings 1-6, frets 1-0, 3-1, 0-1, and 3. The third measure has the lyrics "Though you're far a-way," and a fretboard diagram with notes on strings 1-6, frets 1-0, 0-0-0, 1-1, and 2.

Dm7 G7sus4 C

I am here to stay. But you are not a-lone. I am here with you.

The Verse section consists of three measures. The first measure has the lyrics "I am here to stay." and a fretboard diagram with notes on strings 1-6, frets 1-0, 0-0-0, 1-3, and 0. The second measure has the lyrics "But you are not a-lone." and a fretboard diagram with notes on strings 1-6, frets 1-0, 3-1, 0-1, and 3. The third measure has the lyrics "I am here with you." and a fretboard diagram with notes on strings 1-6, frets 1-0, 3-1, 3-0, and 2.

Am7 Dm7 G7sus4

Though we're far a-part, you're al-ways in my heart. But you are not a-lone.

The Verse section consists of three measures. The first measure has the lyrics "Though we're far a-part," and a fretboard diagram with notes on strings 1-6, frets 3-1, 0-0-0, 1-1, and 0. The second measure has the lyrics "you're al-ways in my heart." and a fretboard diagram with notes on strings 1-6, frets 1-1-2, 0-0-0, 1-3, and 0. The third measure has the lyrics "But you are not a-lone." and a fretboard diagram with notes on strings 1-6, frets 1-0, 3-1, 0-1, and 3.

1. **Interlude**
C A^bmaj7 B^b/A^b C

Lone, _____ lone, _____ why, _

2/3CIII-----

A^bmaj7 G9sus4 N.C. 2. C

lone, _____ 3. Just the oth - er night, _

Interlude
A^bmaj7 B^b/A^b Gm7 Fm7 A^bmaj7 B^b/A^b

Whis-per _ three words, _ then I'll _ come run-ning, I, _ and girl _ you know _ that I'll be

CIV----- CIII----- CI----- CIV----- 2/3CIII-----

G9sus4 G#9sus4 N.C.

there, I'll be there. You are not _ a - lone, _

Outro-Verse

D Bm7 Em7

I am here _ with you. _ Though you're far _ a - way, _ I am here _ to stay. _

1/2CII 5/6CII

A7sus4 D Bm7

But you are not _ a - lone. _ I am here _ with you. _ Though we're far _ a - part, _

1/2CII 5/6CII

Em7

you're al-ways in _ my heart. _ But you are not _ a - lone. _ But you are not _ a -

1. A7sus4 2. A7sus4 rit.

Freely

D A7 D

lone.

You Are So Beautiful

Words and Music by Billy Preston and Bruce Fisher

Verse

Slowly

C Cmaj7 C7 Fmaj7 Bb9

1. You are so (2.) beau - ti - ful to

me. You are so beau - ti - ful to

me. Can't you see? You're ev - 'ry - thing I

mp

TAB

0 0 0 0 3 1 2 3 2 1 2 1 0 1 1 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

1.

E E+ E Am7 D7

hope for. You're ev - 'ry - thing I need. _____

C Cmaj7 C7 F Bb9 C Cmaj7 C7 C Cmaj7 C7

You are so beau - ti - ful to me. 2. You are so

2. Am D9 C Cmaj7 C7

ev - 'ry - thing I need. You are so

Fmaj7 Bb9 C Cmaj7 C7 Fmaj7 Bb9 rit. Cmaj7

beau - ti - ful to me. rit.

You Belong to Me

Words and Music by Carly Simon and Michael McDonald

Intro
Moderately slow

Chords: Dm9, E7sus4, Am9

mf

TAB: 0 2 3 4

1. 2. Verse Dm9

1. Why'd you tell me this? Were you
me. me. Can it

TAB: 0 2 3 4

Chords: E7sus4, Am9

look - ing for my re - ac - tion? What do you need to
be, hon - ey, that you're not sure? _____ You be - long to

TAB: 0 2 3 4

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know? — Don't you know I'll al - ways be — your girl?
me. Thought we'd closed the book, locked — the door. —

1 0 2 0 0 0 2 | 0 1 3 2 1 0 | 1 2 0 4 2 4

Pre-Chorus
Fmaj7 E7sus4 E+/G#

— You don't have to prove to me — you're — beau - ti - ful — to stran -

0 2 0 1 3 1 0 || 2 2 0 1 3 1 0 | 1 0 3 1

Am7 Cmaj7 C7/G C/D D

— gers. — I've got lov - ing eyes —

0 2 0 3 1 0 | 0 1 0 3 3 3 | 0 1 0 2 3 2

C/D D Fmaj7/G E7sus4 A7#5

of my — own. — (You be - long to

0 0 1 2 0 2 0 | 3 1 1 2 0 | 0 2 0 5 3 6 3

Chorus

Gm7 Dm7

me.) { Tell her you were fool - ing. } (You be - long to me.) { You don't e - ven
 { Tell her that I love you. } { You be - long, you be -

CIII-----

Gm7

know her.) (You be - long to me.) { Tell her that I love you. } (You be - long to
 long to me.) { Tell her you were fool - ing. }

CIII-----

1. A7sus4 A7#5 2. Dm7

me.) 2. You be - long to me.) Tell her she don't

Interlude

Bbmaj7 A7sus4 A7#5/C#

e - ven know you.

5/6CI-----

Dm7 Fmaj7 F7 F/G G6/D

F/G G6/D Bb/C C7 Em7b5 A7#5

5/6 CIII-----

Outro-Chorus

w/ Lead Voc. ad lib. on repeats

Gm7

(You be - long to me.) Tell her your were fool - ing. (You be - long to me.)

1., 2., 3.

Dm7

4.

Dm7
rit.

me.) I know you from a long time a - go. (You be - long to me.)

You Light Up My Life

Words and Music by Joseph Brooks

Verse

Moderately slow (♩ = ½ ♩)

Am D G Em

1. So man - y nights I'd sit by my win - dow
2. Roll - in' at sea, a - drift on the wa - ters,

mp

TAB

1	1	3	2	0	0	2	0	0
0	2	0	0	0	0	2	0	2
0	0	0	0	3	2	0	0	0

F#m7 B7 Em E7

wait - ing for some - one to sing me his song.
could it be fi - n'ly I'm turn - ing for home?

TAB

2	2	0	2	4	2	0	0	2	0	2	0
2	2	2	2	2	2	0	2	2	1	2	0
2	2	2	2	2	2	0	2	2	0	2	4

Am D G Em

So man - y dreams I kept deep in - side me, a -
Fi - n'ly a chance to say, "Hey, I love you,"

TAB

3	1	0	2	0	0	2	0	0	0
0	2	0	0	0	0	2	0	2	0
0	0	0	0	3	2	0	0	0	0

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F# A7

lone in the dark, but now to you've come a - long. And
nev - er a - gain to be all a - lone. 'Cause }

CII-----

Chorus

D Dmaj7 D7 B

you light up my life. You give me hope

1/2CII----- 5/6CII-----

Em Em7 A7 3rd time, To Coda

to car - ry on. You light up my days and fill my

1/3CII----- 2/3CII-----

D A/C# Bm Em 1. A 2. A D.S. al Coda

nights with song. 'Cause

1/2CII-----

⊕ Coda

Chords: F# F#7 Bm E7

Lyrics: nights with song. It can't be

Chord progressions: CII CVII

Chords: D F# Bm E

Lyrics: wrong when it feels so right, 'cause

Chord progressions: CII

Chords: D G/A A G D

Lyrics: you, you light up

Chord progressions: 2/3CII

Chords: A G D

Lyrics: my life.

Chord progressions: rit.

You're the Inspiration

Words and Music by Peter Cetera and David Foster

Intro
Moderately slow

G Csus2 D5

mf

TAB

0 1 3 1 0 | 3 3 3 3 3 0

0 0 0 0 0 | 0 2 0 2 0 0

3 0 2 0 3 | 3 2 2 0 0 0

G Csus2 D5

1 3 3 3 3 3 | 3 3 3 3 3 3

3 0 4 0 0 0 | 0 2 0 2 0 0

3 3 3 0 2 0 | 3 3 2 0 0 3

Verse

B \flat B \flat add2/D Dm7

know, 1. You know our love was meant to be
yes I know that it's plain to see

5/6CII- 1/3CII-

3 3 1 3 3 1 | 1 1 1 1 2 1

1 3 1 1 0 3 1 3 1 2 0 0

Gm F6 E \flat F/E \flat

the kind of love to last for - ev - er.
we're so in love when we're to - geth - er. Now I

CI- 2/3CI-

3 3 3 3 1 1 | 1 4 1 3 1 3 2 1 2

3 1 2 1 1 3 1 2 1 2

B \flat B \flat add2/D Dm7

And I want you here with me |
know (Now I know.) that I need you here with me |

5/6CI-----7 1/3CII-----7

3 1 3 3 3 5 | 1 1 1 1 2 1

1 3 1 1 3 0 | 0 3 3 0 2 0

Gm F6 E \flat

from to - night — un - til the end of time.

CI-----7 2/3CI-----7

3 3 3 3 1 1 | 1 3 4 3 1

3 2 | 1 1 1 3 1

3 1 | 1 1 1 3 1

F/A B \flat E \flat /G A \flat

You should know — ev - 'ry - where I go,

1/3CI-----7 5/6CI-----7 CIII-----7

1 1 1 1 3 | 4 3 5 3 5 6 5

0 3 1 1 0 | 3 4 6 6 5

3 4 6 6 5

D/F# Gm C/E F D/F# G A

al - ways on — my mind, in my heart, in my soul, ba - by.

CI-----7 CIII-----7

3 4 3 5 3 5 5 | 1 3 3 3 0 2

2 2 3 0 1 2 3 0

2 2 3 0 1 2 3 0

Chorus

D D/F# F#m G D/A A

You're the mean - ing in my life, — you're the in - spi - ra - tion.

3rd time, Instrumental

*T = Thumb on 6th string

D D/F# F#m G D/A A

You bring feel - ing to my life, — you're the in - spi - ra - tion.

T

F Fmaj7 Bb/F Bbm(maj7)/F

Wan - na have you near me, I wan - na have you hear me say - ing —

Instrumental ends

2/3CIII-

1. F/C Bb/C F/C Gm/C C7

no one needs you more — than I need

1/3CI-- 5/6CIII-

F6sus2/Eb F Bb F6sus2/Eb F

you. 2. And 1

2/3CI-----

1 3 1 3 1 2 1 2 | 3 3 3 4 6 4 3 | 1 3 1 3 1 3 4

1 3 3 1 3 5 3 1

[2. F/C Bb/C F/C Gm/C A D.S. al Coda

no one needs you more than I need...

1/3CII----- 5/6CIII----- 2/3CII-----

3 2 1 1 6 3 5 3 | 6 6 5 3 5 2 2 2

3 3 3 5 0 2 2 2

⊕ Coda

F/C Bb/C F/C Gm/C C A

no one needs you more than I need you.

1/3CI----- 5/6CIII-----

3 2 1 1 1 3 5 3 6 | 6 3 5 3 3 0

3 3 3 3 3 0

Outro-Chorus

E E/G# A E/B B

You're the mean - ing in my life, you're the in - spi - ra - tion.

0 0 0 0 0 2 0 0 | 2 0 0 5 4 0 2 0

1 2 2 0 0 2 2

0 4 0 0 2 2

E C#m7 A E/G# F#m7 B

You bring feel - ing to my life, — you're the in - spi - ra - tion. When you

E E/G# A E/B B

love some - bod - y, (Till the end — of time,) when you

E C#m7 1. A E/G# F#m7 B

love some - bod - y, (al - ways on — my no one needs you more than I. When you

2. A E/G# F#m7 B rit. E

no one needs you more than I. rit.

You Raise Me Up

Words and Music by Brendan Graham and Rolf Lovland

Drop D tuning:
(low to high) D-A-D-G-B-E

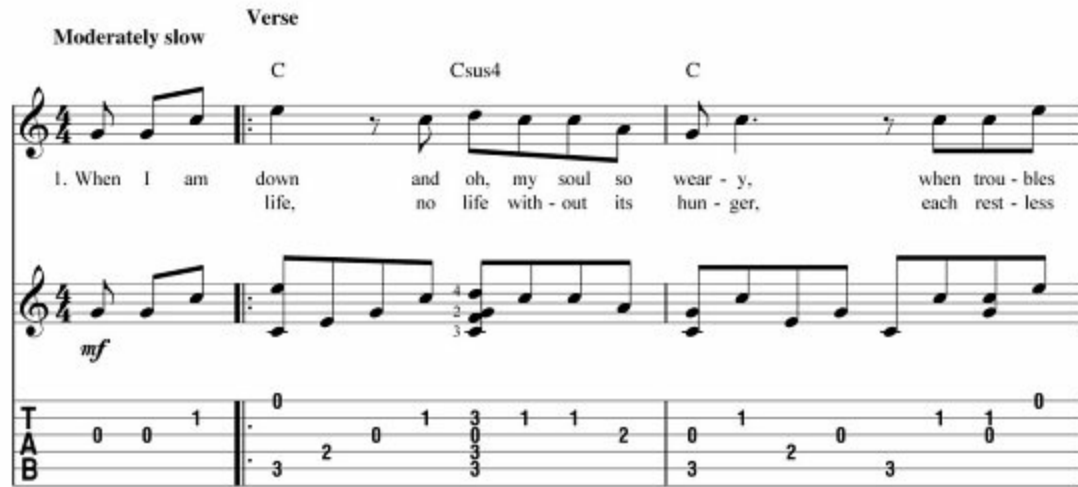
Verse
Moderately slow

C Csus4 C

1. When I am down and oh, my soul so wear - y, when trou - bles
life, no life with - out its hun - ger, each rest - less

mf

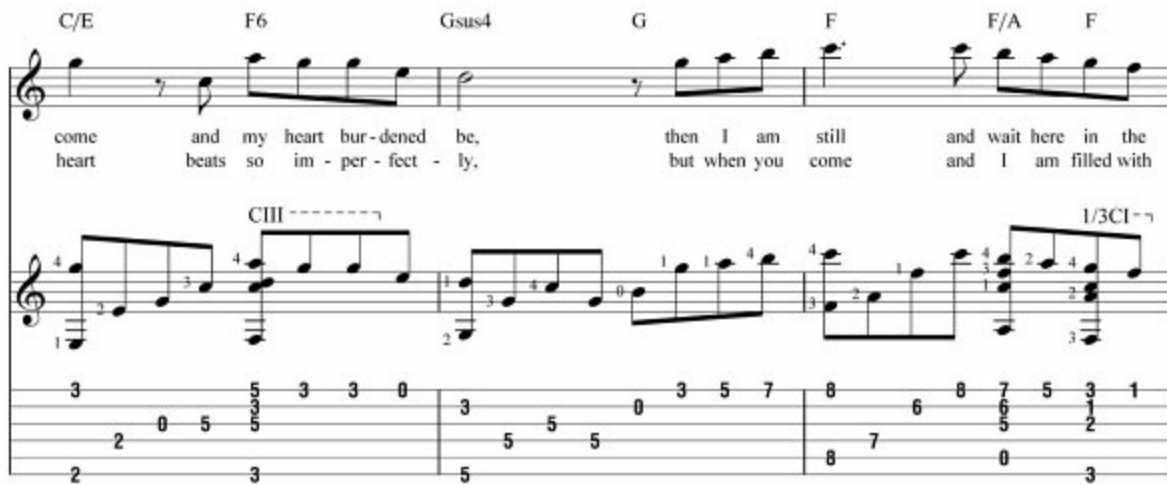
TAB



C/E F6 Gsus4 G F F/A F

come and my heart bur - dened be, then I am still and wait here in the
heart beats so im - per - fect - ly, but when you come and I am filled with

CIII ----- 1/3CII -----



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C/E F C G Csus4 C

si - lence un - til you come and sit a - while with me. } You raise me
won - der, some - times I think I glimpse e - ter - ni - ty. }

Chorus

Am F/A F C/E G/B Am G F

up so I can stand on moun - tains. You raise me up to walk on storm - y

1/2CV----- 1/3CI- 1/2CV----- 1/3CI-

C/E G/B C F/A F C/E F

seas. I am strong when I am on your shoul - ders. You raise me

1/3CVIII--- 1/3CI---

C/G G 1. Csus4 C 2. Csus4 C N.C.

up to more than I can be. 2. There is no be.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains two phrases: "up to more than I can be." and "2. There is no be." The middle staff is a guitar melody in treble clef, featuring various chords and fingerings indicated by numbers 1-4. The bottom staff is a bass line in bass clef, showing fret numbers 0, 5, and 3.

Interlude

D Em/D D 1/2CIII--- D/F# Gmaj7 D/A A

The Interlude section consists of two staves. The top staff is a guitar melody in treble clef, featuring various chords and fingerings indicated by numbers 1-4. The bottom staff is a bass line in bass clef, showing fret numbers 0, 2, 3, 4, 5, 6, 7, 8, 9, and 10.

G/B G/D G D/F# G D A

The second system of the musical score consists of two staves. The top staff is a guitar melody in treble clef, featuring various chords and fingerings indicated by numbers 1-4. The bottom staff is a bass line in bass clef, showing fret numbers 0, 2, 3, 4, 5, 6, 7, 8, 9, and 10.

Chorus

D Bm A/G G D A

You raise me up so I can stand on moun - tains. You raise me

The Chorus section consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics: "You raise me up so I can stand on moun - tains. You raise me". The middle staff is a guitar melody in treble clef, featuring various chords and fingerings indicated by numbers 1-4. The bottom staff is a bass line in bass clef, showing fret numbers 0, 2, 3, 4, 5, 6, 7, 8, 9, 10, and 12.

Bm A/G G/D D/A A D G/D

up to walk on storm-y seas. I am strong when I am on your

1/2CVII----- 1/2CV-----

1. D G D A7 D G/D Em/D

shoul - ders. You raise me up to more than I can be.

1/3CV--

2. D G/D A7 A13 D

You raise me be. _____

1/2CII-----

You're Still the One

Words and Music by Shania Twain and R.J. Lange

Intro
Slow, in 2

D D/F# G

mf

*T

TAB

0 3 2 2 0 3 2 3 0 0 0

2 3

*T = Thumb on 6th string

Verse

A D D/F#

1. Looks like we made it.
2. Ain't noth - in' bet - ter,

T

2 3 0 0 3 2 0 3 0 2

(0) 2 0 0 0 2

G A D

Look how far we've come, my ba - by. We might - a took the long -
we beat the odds to - geth - er. I'm glad we did - n't lis -

2

0 3 3 0 2 0 3 0 0 3 0 0 0 2 3 0 3 2 0

3 0 2 0 0 2 0 0 2 0

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D/F# G A

— way. We knew — we'd get — there some — day.
 — ten. Look at what — we would — be miss — ing.

T

Pre-Chorus

D D/F# G A

They said, "I bet — they'll nev - er make — it." But just

D G A

look at — us hold - ing — on. — We're still to - geth -

2/3CII

D G A G

- er, still go - ing — strong. — (You're still the one.) —

2/3CII

Chorus

D G Em

— You're still the one I run — to, — the one that I be - long —

A D G A

— to. — You're still the one I want — for life.

2/3CH-----

G D G Em

(You're still the one.) — You're still the one that I — love, — the on - ly one I dream —

2/3CH 7

A D G A

— of. — You're still the one I kiss — good - night.

2/3CH-----

3rd time, To Coda

1. 2. Interlude
D G

You're still — the one.

2/3CH 2/3CH

1. 2. A A7sus4 D.S. al Coda

(You're still the one.) —

2/3CH 2/3CH

⊕ Coda A7 D D/F#

I'm so glad we made — it.

T

G A

Look how far — we've come, my ba - by. —

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THE ASSOCIATION

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THE CARPENTERS

FOR YOUR PRECIOUS LOVE
JERRY BUTLER & THE IMPRESSIONS

GOD ONLY KNOWS
THE BEACH BOYS

HALLELUJAH
JEFF BUCKLEY

HAVE A LITTLE FAITH IN ME
JOHN HIATT

HAVE I TOLD YOU LATELY
ROD STEWART

HAVE YOU EVER REALLY
LOVED A WOMAN?
BRYAN ADAMS

HELLO
LIONEL RICHIE

HERE, THERE AND EVERYWHERE
THE BEATLES

HERO
MARIAH CAREY

HOW DEEP IS YOUR LOVE
BEE GEES

I BELIEVE I CAN FLY
R. KELLY

I HOPE YOU DANCE
LEE ANN WOMACK WITH
SONS OF THE DESERT

I SAY A LITTLE PRAYER
DIONNE WARWICK

I WILL ALWAYS LOVE YOU
DOLLY PARTON

I WILL REMEMBER YOU
SARAH McLACHLAN

I WILL WAIT FOR YOU
LINDA EDER

I'LL BE THERE
THE JACKSON 5

I'LL FOLLOW THE SUN
THE BEATLES

I'LL HAVE TO SAY
I LOVE YOU IN A SONG
JIM CROCE

IF
BREAD

IF YOU LEAVE ME NOW
CHICAGO

IT MUST HAVE BEEN LOVE
ROXETTE

JUST ONCE
QUINCY JONES
FEATURING JAMES INGRAM

KEEP ON LOVING YOU
REO SPEEDWAGON

KILLING ME SOFTLY
WITH HIS SONG
ROBERTA FLACK

LADY IN RED
CHRIS DEBURGH

LET IT BE ME
(JE T'APPARTIENS)
EVERLY BROTHERS

THE LONG AND
WINDING ROAD
THE BEATLES

LOVER, YOU SHOULD'VE
COME OVER
JEFF BUCKLEY

MAN IN THE MIRROR
MICHAEL JACKSON

MEMORY
BARBRA STREISAND

MOON RIVER
ANDY WILLIAMS

MORE (TI GUARDERÒ
NEL CUORE)
KAI WINDING

MORNING HAS BROKEN
CAT STEVENS

MY FUNNY VALENTINE
VARIOUS ARTISTS

NUAGES
DJANGO REINHARDT

ON THE WINGS OF LOVE
JEFFREY OSBORNE

ONLY YOU (AND YOU ALONE)
THE PLATTERS

THE POWER OF LOVE
CELINE DION

REASON TO BELIEVE
ROD STEWART

RIBBON IN THE SKY
STEVIE WONDER

SAILING
CHRISTOPHER CROSS

SAVE THE BEST FOR LAST
VANESSA WILLIAMS

SMOKE GETS IN YOUR EYES
THE PLATTERS

SOMEONE LIKE YOU
VAN MORRISON

THE SONG IS YOU
FRANK SINATRA

SPANISH EYES
AL MARTINO

STARDUST
NAT KING COLE

STRANGERS IN THE NIGHT
FRANK SINATRA

SUNNY
BOBBY HEBB

TEARS IN HEAVEN
ERIC CLAPTON

TENDERLY
ROSEMARY CLOONEY

THROUGH THE YEARS
KENNY ROGERS

TILL THERE WAS YOU
BARBARA COOK

TIME AFTER TIME
CYNDI LAUPER

A TIME FOR US (LOVE THEME)
ANDY WILLIAMS

TIME TO SAY GOODBYE
SARAH BRIGHTMAN

UP WHERE WE BELONG
JOE COCKER & JENNIFER WARNES

WE'VE GOT TONIGHT
BOB SEGER

WHAT A WONDERFUL WORLD
LOUIS ARMSTRONG

WHAT ABOUT LOVE?
HEART

WHAT THE WORLD
NEEDS NOW IS LOVE
JACKIE DUSHANNO

WHEN I NEED YOU
LEO SAYER

WHEN WE DANCE
STING

A WHOLE NEW WORLD
(ALADDIN'S THEME)
PEABO BRYSON & REGINA BELLE

WOMAN
JOHN LENNON

YOU ARE NOT ALONE
MICHAEL JACKSON

YOU ARE SO BEAUTIFUL
JOE COCKER

YOU BELONG TO ME
CARLY SIMON

YOU LIGHT UP MY LIFE
DEBBY BOONE

YOU RAISE ME UP
JOSH GROBAN

YOU'RE STILL THE ONE
SHANIA TWAIN

YOU'RE THE INSPIRATION
CHICAGO